

New Mission News

COMFORTING THE AFFLICTED AND AFFLICTING THE COMFORTABLE SINCE 1980 • March 1997



PHOTO BY ALAZAN GRAPHICS

New round of controversy at the MCC

Mission Cultural Center is once more the site of heated controversy. In this issue, the Center's board of directors responds to the ongoing critique by *New Mission News* columnist Elizabeth Milos, and that of Center co-founder Gilberto Osorio, who takes a hard look at turmoil past and present. See Pages 4-5 & 18-19.

St. Luke's seeks a partner *Mayor favors a take over by the City*

by Adam Savetsky

St. Luke's Hospital, an institution in the Mission District for 125 years and one of three remaining independent hospitals in the City (along with Davies Medical Center and Chinese Hospital), is looking for a partner to help relieve its financial burden. St. Luke's, which touts itself as the most efficient hospital in San Francisco, provides health care at prices forty percent lower than the average for hospitals in the City. Still, St. Luke's operated at a \$1 million loss last year, and recently forced union workers to accept a temporary five percent pay cut.

After an exhaustive search, there were still three prospective partners on the table until recently, but Catholic Health Care West, which controls St. Francis and St. Mary's hospitals, has now dropped out. That leaves two remaining prospective partners: Sutter/CHS of Sacramento, which owns Pacific Medical Center; and the City and County of San Francisco, which operates San Francisco General Hospital and Laguna Honda Hospital.

As well as being the only two hospitals in the Mission District, St. Luke's and SF General (established 124 years ago), are also the only two hospitals in town receiving federal funds earmarked to meet the needs of a disproportionately poor and indigent patient base. This pits the private and public institutions in direct competition and helps explain the City's desire to take over St. Luke's.

Mayor Willie Brown told the *New Mission News* that his desire to take over St. Luke's is purely business and is based on a plan to move much of the work being done at Laguna Honda over to St. Luke's, in an attempt to avoid needed but costly seismic retrofitting. "We put in a proposal to take over St. Luke's. They already do lots of contract work with us and if they close, we lose that resource," said the Mayor. "We are also in need of beds because we can not effort to rebuild or even seismically upgrade Laguna Honda. Some of the work being done at St. Luke's is already being done at Laguna Honda. Let's take it over financially if we can afford to do it. Let's bring some of the beds from Laguna Honda, close one of the wings in the worst shape and move it to St. Luke's." The Mayor also proposed turning St. Luke's busy emergency room facility into an emergency clinic unit that could function as part of a web of facilities throughout the City that would provide health coverage to uninsured San Franciscans at a cheaper cost.

St. Luke's CEO, Jack Fries, characterized the Laguna Honda idea as "an unfortunate comment by the Mayor.... St. Luke's is an acute care facility," he explained. "We have no plans to become a long-term nursing facility like Laguna Honda. They have 1200 beds, we have 260. With 150 beds occupied on a given day, St. Luke's could take another forty or fifty, but it really wouldn't make much of a dent on Laguna Honda." Fries reiterated that he's more interested in a relationship with SF General

than with Laguna Honda, and that he's still busy in discussions with private hospitals.

Eileen Shields, from the San Francisco Department of Health, responded to Fries' position only by saying that "it's going to take some effort from everybody."

Referring to St. Luke's initial proposal, the Mayor said, "They sought fifteen different folks [partners] and all the people looked at it and walked away. They want to get out from under their debt and walk away with \$8-12 million they have in their endowment fund, but that may not be possible. They may have to go bankrupt because I don't think anyone is willing to assume all their debts." The Mayor estimates the size of the perspective deal at around \$15 million.

Fries took exception with Brown's version of his position and questioned the mayor's understanding of the issues at play. "He's a very busy politician and he's got a great legal mind, but he's not a financial expert," said Fries. "Bankruptcy has never been mentioned. We've been profitable for five of the last six years. This year we'll finish with a \$1 million surplus. We're covering our debts. The purpose of our search for a partner is to help us accomplish our goal of remaining a full service acute care hospital, period. Otherwise, we will just continue as we have for the last 125 years."

Fries does admit, however, that the negotiations deal—at least in part—with the transference of St. Luke's debt. "In looking for a partner, we have said that we would be willing to give up governance. But in that case, we want all our debt assumed by those assuming control," he explained.

Seth Gray's murder horrifies the Mission

by Victor Miller

On February 17, President's Day, shockwaves went through the Mission when Seth Corzon-Gray, a neighborhood activist for over 20 years, was shot to death in Wiese Alley, at 1:23 in the afternoon. Corzon-Gray was murdered half a block from his home. Just across from the street from where he lived is St. John's Episcopal Church where Corzon-Gray had worked and worshiped since 1981, and which was the center of his spiritual life. Less than fifty feet from where he was cut down are a pair of towering street trees that he planted two decades ago, in one of his many selfless services to the community. Police have no clear description of the man who stepped out of a silver or blue compact pick-up with a camper, said something to Corzon-Gray, shot him four times with a handgun, and then drove off. Dozens of windows on Wiese Alley have a view of the crime scene, and 16th Street—a few hundred feet away, is usually bustling with foot traffic at that time of day, but as of yet no one has come forward with solid information on the death of a man who would always come forward for a friend or stranger.

Three separate public memorial services—one at Mission Dolores and two at St. John's—were attended by hundreds of friends and neighbors. He is survived by, Sophia, his wife of fifteen years and their teenage children, Jose and Elizabeth. Sophia spoke glowingly of her husband: "He was a very good man, a very sweet man concerned for everybody. He wanted this barrio to be good for families. I believe he was the only one in [an] organization that would do anything. I'd tell him, you can't change the world by yourself and he'd say 'You have to try'."

After lionizing Corzon-Gray for the week and a half following his death, the *San Francisco Examiner* published a story

Continued on Page 14



Seth Corzon-Gray's mother and widow comfort one another. Photo by Arthur Hudson

WHO GOT ENTERPRISE COMMUNITY \$\$\$ SEE PAGE 3

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TUESDAY, MARCH 11TH - 6PM-8PM

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Enterprise Community

\$700,000 goes to fund mural tours, housing, clean streets and youth Democratic development projects get results

by Victor Miller

Two years ago at a community meeting, I was elected to serve on the board of the Mission Enterprise Community (EC), an innovative federally funded economic development initiative. In San Francisco, the Mission; Bayview-Hunters Point; South of Market and Visitation Valley all got an equal share of \$2.95 million or about \$700,000 each, after the Mayor's Office of Community Development's administrative fee was deducted.

At a series of public forums, residents, businesses and non-profit organizations in each community came up with programs to address the economic problems in their areas and set up an open review process to evaluate those programs. This was a clear break with the past when social service and other government projects had been swallowed up by non-profit organizations, with little or no accountability to the population they claimed to serve.

We funded four proposals in the Mission and in cooperation with other neighborhoods, two that are city-wide. The idea in the Mission was to create two-year programs that would receive periodic site visits from members of a Neighborhood Planning Body, and a public review to determine whether further support was merited.

On Saturday, February 22, we held the final public review session at Intersection for the Arts and dispensed all but about \$55,000 of our original allocation. Four of the six programs got more money, one got no additional funding and one was defunded.

At press time, the Mission Enterprise Community second year allocations are as follows:

The Columbia Park Boys and Girls Club will receive \$78,000 for the Sunrise Sidewalk Cleaners (see *New Mission News* February 1997), a youth-operated steam cleaning business that employs twelve young people in removing grime and graffiti from the Mission. This group of kids seems most likely to achieve self-sufficiency; an important goal of all Enterprise Community programs is to be prepared for when their funding runs out. Previous steam cleaning businesses in the Mission have not been very effective because they haven't made a full court press to market their services. The Sunrisers haven't made that mistake and have hit the streets almost everyday to get their company off the ground. They had twenty contracts with local businesses by the end of February and were going after larger jobs, such as the Potrero Center and

BART. The most rewarding part of my experience with the Enterprise Community has been to see the Sunrise group grow and begin to prosper.

A collaborative effort by Mission Housing Development Corporation, the San Francisco Tenants Union, St. Peter's Housing Committee and San Francisco Safe will get \$96,000, an increase of about \$30,000 over their first year funding, to continue to stabilize the Mission's out-of-control single room occupancy hotels. The SRO collaborative, which has been active since last summer, has worked with tenants, managers and owners to improve conditions in some of the Mission's least desirable residences. They have curbed the practice of daily rentals, which favors drug dealing and prostitution, and have organized tenant groups and set up manager training programs. They have been part of the transitional process for two former hellhole buildings, the Altamont and the Apollo Hotel, which MHDC has purchased and renovated. The SRO collaborative has also gotten the City's disjointed enforcement agencies to work together in dealing with the problems in these hotels. The Mission has 56 residential hotels; many have a vacancy rate of forty to fifty percent, due to the violence, crime and the physical condition of the buildings.

Since the SRO Collaborative met and exceeded its first year goals, those of us on the EC Board felt the additional funding would represent a real chance to make a number of these buildings livable for the estimated 2,000 homeless who now bed down on the streets of our community. This project has no small importance to the economic life of the neighborhood's main commercial arterial, Mission Street. The area with the greatest concentration of residential hotels, 16th and Mission, is home to a dismally moribund retail strip and for over a decade has had the Mission's highest crime rate. The hotels are a large part of that negative dynamic; and the problems they cause had not, up to the formation of the SRO Collaborative, been addressed in a systematic way.

We awarded the Precita Eyes Mural Center \$82,175, to increase the number of mural tours, restore deteriorating murals, sharpen their marketing skills and generally do everything necessary to promote the Mission's murals, our most outstanding artistic assets. Precita Eyes has moved steadily ahead on this course during the first cycle of funding, and according to the Center's director Susan Cervantes, Precita Eyes will be eighty percent self-sufficient as a result of the Enterprise Community grant. We gave them an additional \$6,000



PHOTO BY EUGENE KETTNER

more than requested so that two permanent outdoor installations that have been in the works for some time can be completed. One is a circular carving eleven feet in diameter of the Aztec Moon Goddess, the Coyolxauqui, which is to be installed in one of the Mission's parks or plazas. (The favored site is the 24th and Mission BART Plaza.) The second monument commemorates the founding of San Francisco and will be located at the site of the first camp of the DeAnza expedition, the corner of Albion and Camp Streets.

A school retention program operated through Mission Reading Clinic never got off the ground. In fact, the Clinic—which had been funded to address the problem of truancy at Mission High School—used the money for a tutoring program at Valencia Gardens instead. In December, the program had been operational for five months but there were only four children being tutored. Since the first-year grant had been for \$80,000, this came to a shocking \$20,000 per child. We made it clear this was unacceptable but the Reading Clinic made no changes, except to submit a revised budget with increased administrative overhead. The Reading Clinic's Executive Director has since resigned and the organization appears to be in chaos. When we sent them written notification that first-year funding was being pulled, they didn't bother to respond. We are currently trying to recover whatever portion of the \$80,000 is unspent and add it to the \$55,000 which the Enterprise Community has available for new programs.

The Youth Credit Union is a program supported by both the Mission and South of Market Enterprise Community Boards. When up and running, a board of directors composed of teens and youth will operate their own credit union, making loans and setting up savings accounts for kids as young as six years old. Although not actually functioning as yet, the first-year grant

allowed for a long lead time to recruit youth and develop a business plan. The grantee agencies, Mission Area Federal Credit Union, Mission Economic Development Association, the South of Market Association and Arriba Juntos, appear to have laid the proper ground work for this program's success. We decided to approve their request for increased second-year funding, which would mean an award of \$62,075, half of which will come from the South of Market Enterprise Community Board.

At more than one community meeting, we were all told in no uncertain terms *not* to fund planning efforts. We made an exception in a project we sponsored in conjunction with the other Enterprise Communities, which was supposed to collate information on childcare that was fragmented and scattered in dozens of separate studies. We were told nothing could be done in the area of childcare—identified as a high priority in every neighborhood—if solid information was not gathered first. So we kicked in \$20,000 to the California Association for Health Education Employment and Dignity, CAHEED, for what we were lead to believe would not be just another survey. When we went back to community meetings last year and told people we had gone along with this planning proposal, there was a lot of grumbling to the effect that we'd screwed up and we'd be sorry. Now CAHEED is on its third director for this six-month project, and they seem to be doing just another survey. So unless CAHEED comes up with something really brilliant, really quick, it looks like the people who said we screwed up on this one were right.

I and my fellow EC Board members, Frank Morales, resident representative; Janet Clyde, alternate resident representative; and Karen Zapata, non-profit representative; were elected for a single two-year term and are not eligible to run again. Elections for new board members will be held at another public meeting this Spring. If you are a Mission resident, consider running.

NEW MISSION NEWS

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Gangspeak

edited by **Deanne Berger-Moudgil**

Why do kids really join gangs?

by Deanne Berger-Moudgil

WHEN ASKED THE QUESTION: "Why do kids join gangs", most people blame the kids and/or the parents. This belief—that the primary reason for gang formation is either the kids or the parents or both—is not correct and keeps us misinformed as to the real root causes that are economic and political. Economic depression results in both underemployment and unemployment, and plays havoc with families. It is well to remember Gandhi's words: "Poverty is the worst form of violence."

Economic depression also results in community deterioration, which hits hardest at our youth in terms of the unavailability of sufficient and adequate health, education and recreational facilities, and is just as critical as its impact on unemployment. This is certainly the case in San Francisco's Mission District. Over the past ten years, the number of funded after-school programs for youths has been drastically reduced. As a result, there is no place for teenagers to play and socialize, except in the streets.

Teenagers have a developmental need for psychological and physical distance from their parents. Because of their lack of adult maturity, they still need structured activities but with non-parental supervision. I learned this readily with gang members in the Mission, who were eager and utterly delighted to go with me when I offered to take them to the movies, to eat, to the beach, or even cruising safe areas. They don't want to be on the streets where they are subject to constant harassment by the police and violence from other rival gang members.

On occasion, when I have been ill or otherwise unable to take them on our usual outings, parents have offered to take my place, but the kids always refused. Their refusal must be understood as the normal healthy response of developing adolescents who need to make the transition from childhood to adulthood. And, their refusal of

parentally supervised, structured activities speaks loudly to the responsibility of the community, not the kids or the parents, to provide such programs. Tragically, in the Mission District, our children have been seriously neglected by community leaders, city officials, and the Da Mayor's office, which needs to act on this issue immediately.

Political/economic oppression that takes the form of racial, gender, and cultural discrimination also takes its toll on our minority youth. Over and over again, Mission youth complain of their difficulty in getting jobs outside of their neighborhood because of racial, ethnic and cultural discrimination, and for the specific fact that they come from the Mission District.

Within the Mission, our teenage girls say that when they work at such places as McDonald's or Burger King or Kentucky Fried Chicken, they must put up with sex discrimination and sexual harassment. In the past six months, I have known three teenage girls who had to quit working at these fast food places because of such discrimination. One girl was denied promotion to a managerial position by the same individual who was consistently sexually harassing her.

Many teenagers do not have sufficient or adequate physical and mental health services available to them because of their parents' unemployment or underemployment. This would indicate that other variables, such as learning disabilities and mental illness, may be involved in gang formation and membership growth. These variables will be addressed in a forthcoming article on the same topic.

Gang members: This is your column. This is your voice. Send your words, poems, rap songs and art to: Deanne Berger-Moudgil, Column Editor for GangSpeak, c/o New Mission News, 777 Valencia Street, S.F. CA 94110 or call Deanne at 864-6531; pager 227-6338.

Board of directors lashes out at critic

IN A RECENT ISSUE of the *New Mission News*, writer Elizabeth Milos laid out some rather strong criticisms of the Mission Cultural Center for Latino Arts (MCCLA), its administration, board of directors (BOD), and in particular, current board president Cecilia Guidos.

Some assertions made by Ms. Milos are certainly accurate. Especially so when describing the inefficiency and ineffectiveness of past administrators and center members. These would also include some elected during the "1995 fiasco". MCCLA was poorly managed under past directorship, we can attest to that as well. The Mission Cultural Center has served as a stepping stone for many artists and arts administrators (as well as previous BOD members), in their career development process. Because of this trend, the center has always experienced a high turnover rate. As a governing body, the current board inherited what Ms. Milos calls "the White Elephant". Nevertheless, we reiterate, we are determined to return the MCCLA to the community as a beacon of cultural creativity, energy and strength. The current board is committed to overhauling the irresponsible operations of the past. We want to put the well being and posterity of the MCCLA as its priority, not inaintain it for the potential resume building effects it may have.

The reporter, however, unfairly targets current board president Cecilia Guidos as "leaving little room for democratic decision making" and "alienating artists and community members alike" simply because she courageously spearheaded the implementation of across-the-board professional standard operating procedures being enforced by the MCCLA at this time. Ms. Milos' assailed Ms. Guidos with many unsubstantiated charges, providing libelous attacks on a diligent and committed longtime cultural activist and leader, and her current center colleagues. Ms. Guidos has not once acted as a dictatorial one-person board as the tone of Milos' article suggests, but has encouraged many other community members to participate on the center, to give it the elements necessary to broaden its vision and direction. The current center is comprised of artists, activists and community leaders, it is diverse and democratic, and all decision making is reflective of that. In addition to the artistic talent, the new board at the MCCLA is demanding adherence to professional standards, responsibilities and accountability, not only by those who comprise the BOD but by all who use the center. This is a move which should be commended, not carped, as we struggle to return MCCLA back to the community.

The fact that the article was an opinion piece doesn't mean that Ms. Milos did not have the duty (as a responsible journalist) to check with other sources on the veracity of her unsubstantiated charges and simplistic solutions. "At press time, not much was known" is correct about the entire article. Even a piece as biased as this should still have to meet a threshold of truth. For your information, just to name a few of the mistakes:

• Bob Carrillo did not resign, he was fired. It was his firing that prompted the "1995 liasco."

- Calixto Robles, is not an employee of the MCCLA, he is an independent contractor.

- The change of the locks came about due to the fact that we found unauthorized key-holders with access to Mission Grafica and thereby to MCCLA's art collection, materials, tools, files and premises.

- Talks between the MCCCLA and Latinismo regarding Mission Gráfica have never taken place to date. To describe "Latinismo" as less experienced...more manageable group" is an inexplicable lack of respect and an

Guest Opinion

from the **MCCLA**

unwarranted attack on the integrity of the young artists that comprise Latinismo. It implies that the ages of the members of Latinismo impedes them from being innovative and original.

Change is a frightening concept to many, especially if that change threatens special interest groups with their own designs of opportunism. The Mission Cultural Center for Latino Arts, as its name implies, is a center for the advancement, preservation and cultivation of Latino Arts. Our commitment is first and foremost to the Latino Community of San Francisco, not to urban gentrifiers who have no connection to the community. The Latino community is strong in the Mission, but also in the Excelsior, the Tenderloin, Visitation Valley, and Hunter's Point. We put the city-wide Latino community needs as the standard for programming, not the special interest of individuals, groups or associations who have descended upon the Mission District. The board of directors of the MCCLA *wants* the center to be accessible to the community it represents, and is willing to risk the ire of non-Latino newspapers in the process. So-called "cultural activists" should perhaps look closer at their proposals and evaluate how best they serve the Latino population and reflect Latino culture before criticizing "administrative considerations".

Getting young people to the center is a continuous challenge. In her closing paragraphs, Ms. Milos wants to draw the conclusion that it is the MCCLA's fault that our teenagers are being arrested for street crimes and vandalism because we do not supply adequate studio space. Only by following this faulty logic, would Ms. Milos conclude that we can remedy the ills of our community simply by holding more classes at the Mission Cultural Center. We are one of the many community organizations dealing with issues of juvenile crime, gangs, economic disparity, neighborhood displacement, racism and violence. Yes, we all need to do more, but one financially strapped cultural arts organization cannot be blamed for the lack of results.

As a new, fresh board of directors, we labor forth in the task of bringing the MCCLA up to professional standards, representing the community it was designed for. We are open to dialogue and feedback but scathing articles such as the one written by Elizabeth Milos, do nothing but divide and alienate the population, jeopardizing the serious attempts at revitalization which are currently being implemented by this new board.

In the midst of facing a bond issue in June of this year, which will guarantee us a better way to serve this community, this article is a poison drop to discredit the work of all the cultural centers. We know that it won't be easy, but we are committed and dedicated to restoring the Mission Cultural Center for Latino arts to the place of prominence and prestige that it deserves.

Attentively yours...

New Mission News requested signatures for the names affixed to this letter but received no response.

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A self-perpetuating crisis at the Mission Cultural Center

FOR THE LAST few years, the Mission Cultural Center for Latino Arts has experienced a series of trials that have deteriorated its standing in the community. This already critical situation has become even worse due to the actions of the present interim board of directors (BOD), which decided to perpetuate itself for the past year and a half.

The interim board has practically destroyed the programs and artistic activities of the institution. Their first victims were Mission Gráfica and La Raza Graphics, which had served the community for twenty years. The theater's activities have been reduced to sporadic presentations from outside groups, who after renting the space must contend with a chronic ineptitude in provision of access and services. The activities in the gallery have narrowed down to improvised exhibits without any artistic direction. Workshops that appear numerous on the calendar have been reduced to a few poorly attended classes. And judging by the prevailing financial incapacity, it seems that Mission Gráfica, an invaluable community resource, is about to fold.

The system of neighborhood cultural centers was established during the seventies as a concession forced upon the Arts Commission (AC). The centers became product of a protracted struggle led by the former Neighborhood Arts Program (NAP), an alternative institution that had been co-opted by the Arts Commission during the sixties. Once the buildings were purchased, the AC was incapable of providing the additional funds to generate the administrative infrastructure to optimize its use. Instead of strengthening the NAP, it was phased out and substituted by a token paid position to overview the center's affairs.

Despite this economic neglect, the artistic activism that served as a base for its acquisition assumed the challenge. That quickly turned the center into a model of cultural activity in San Francisco and sheds light on why the MCC came to be known for the excellence of the art it produced, not its financial accountability.

The search for funds led the centers to rely on the fiscal-year cycle, a practice that in its recent history, generated a turnover rate of five executive directors in the last six years. In an attempt to break this cycle, the center merged with La Raza Graphics during the latter part of 1994, and saved the institution from economic collapse. Nevertheless, the board was again incapable of backing the administration in fundraising efforts or the provision of artistic direction. Differences developed that instigated the closing of the building with the use of the police. With this action, La Raza Graphics was in effect destroyed, as were, for all practical purposes, the activities of the center.

This extreme measure caught the community interest and people came forward with the obvious intent of alleviating the problem. The meetings that followed were formally chaired by the AC. Representatives ignored the resolutions painfully worked out in open meetings, allowing private agendas to set aside the community resolutions.

In the minutes dated June 28, 1995, a motion was introduced and unanimously approved by the present president of the interim BOD, Cecilia Guidos: "This board is a transitional board that would draw a time line of two months to present to the community (in accordance with the law) a new process with which to elect all future members to the permanent board".

Time elapsed and it became clear that the interim board was becoming self-perpetuating. Responding to criticisms and complaints, Cecilia Guidos wrote an insulting letter to 26 artists and community activists that read: "Maybe you thought that after Sept. 1 [tentative date when the interim BOD was to bring in a new board] you and the rest of the parasites could return to the MCCLA to continue with your

Guest Opinion

Gilberto Osorio

'chanchadas'? What kind of 'concha' do you have, comrade?" [The latter Spanish word is a vulgar term for female genitals.]

It isn't hard to imagine the type of isolation that such a language brings to the institution, but what is worse, it illustrates the style that has prevailed when dealing with dissenting opinions. This exclusionist policy brought the interim board an absolute negative when they tried to reach out for new members.

Faced with the incapacity to reactivate the programs and artistic activities of the center, they hired an executive director who quit six months later, totally frustrated and with him, several members of the original interim BOD.

To justify their actions, a paid article was published in *New Mission News*, acknowledging "fiscal liability", declaring the word "transitional" a "legal nonsense" and closing with the slogan "A board's a board's a board!"

While they took the luxury to pay for this apology, reality presented itself in a different light: the administration was reduced to a treasurer and the artistic activities came down to nearly zero.

Threatened with closure due to a violation of the memorandum of understanding the center holds with the Arts Commission, fiscal liability is assumed not as an individual honorific title, but as a corporate responsibility. Its purpose is to generate the necessary funds to pay for legal and administrative requisites, which in the case of a public institution, are the most demanding and expensive.

Above all the rhetoric and good intentions, it has been estimated in the past that there is a need for up to \$1.5 million in funds to bring the center up to its full, professional potential. An administration reduced to its bare essentials, on the contrary, promotes an undesirable over-executiveness and abuse of power that does not generate the professionalism necessary to bring in sufficient funds. This seems to be the present case at the center and it is a practice that also threatens its nonprofit legal status.

A year and a half have elapsed since the interim board was supposed to have publicized and held proceedings to elect a new leadership. This indefinite postponement hangs heavy on current BOD's credibility. With their behavior, they seem to have alienated the support of the artistic community, and artistic activities at the center have been reduced to nearly zero, but this does not seem to concern them.

Instead of recognizing their incapacity to raise funds to hire personnel to reactivate the center's programs, they have arbitrarily fired employees without notice, utilizing heavy doses of innuendo and character assassination, which further depreciates their standing in the artistic community.

If they persist in this trend, the interim board of directors will be able to claim to have solved the problem by destroying the institution. This situation means that the present interim board enjoys no prestige or ascendancy in the artistic community, and does not have the credentials to undertake the complex task of handling the largest and oldest multidisciplinary Latino arts institution in the United States.

Gilberto Osorio is a founder and past president of the MCCLA board of directors.

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Andy Solow

Redevelopment: Just say 'No'

LAST MONTH, the 24th Street Revitalization Committee, chaired by Noe Valley resident Supervisor Susan Leal, made a presentation to the San Francisco Redevelopment Commission advocating the creation of a Mission District Redevelopment Survey Area bounded by Cesar Chavez, 21st, Valencia, and the 101 freeway.

At the Tuesday, January 14, 1997 Redevelopment Commission meeting, Leal claimed that opposition to redevelopment in the Mission is limited to a few uninformed people who are afraid of redevelopment and further stated that "there are many many members of the 24th St. Revitalization Committee who are Mission residents". To prove her claim, Leal offered to give the Redevelopment Commissioners a 24th Street Revitalization Committee membership list.

I had to submit three requests for public disclosure to Supervisor Leal's office over a period of more than a month to get Leal to give me a copy of the official 24 St. Revitalization Committee membership list. Review of the "official" list proves that almost all of the Committee members are heads of nonprofit agencies and public officials who do not live in the Mission. Leal's possession of the list at the time she made false statements to the Redevelopment Commission confirms that those false statements were wilful. I hereby challenge Susan Leal to publicly retract her previous false testimony to the Redevelopment Commission.

The upcoming public meeting to consider bringing Redevelopment has been scheduled for Wednesday, March 26, at Horace Mann Middle School from 6:30 to 8:30 p.m.

955 South Van Ness: A Public Nuisance Case Study

What would you do if the two unit building next door to your home was taken over by a bunch of crack heads and turned into a garbage dump with 40 people living in it? Activate the "Code Enforcement Task Force" of course! What is the Code Enforcement Task Force? How do you get in touch with them? What can they do about your problem building?

For many years, 955 South Van Ness has been a public nuisance. Left wide open 24 hours a day, the building has become an open sore festering with continuous criminal activity as well as serious health and fire safety hazards. "I have seen and heard people vomiting out of windows, giving blow jobs and shooting up on the front porch in broad daylight, trash being thrown out of windows into light wells, blocked fire escapes, plumbing stopped up and overflowing, mountainous piles of bicycle parts (chop shop for stolen bikes?), garbage accumulating in the backyard, and a constant parade of strangers entering the building and nodding out on the front stoop," said Jim Tyler, a neighbor of 955 South Van Ness. Numerous face to face verbal as well as written requests to building owner Richard Michaels to abate the nuisances were ignored.

According to the SFPD, during the past twelve months, there have been numerous arrests for possession of weapons, possession of drug paraphernalia, possession of narcotics and possession of a firearm by a

convicted felon at or in front of 955 South Van Ness.

When Tyler and his neighbors finally got tired of complaining to owner Michaels and calling the police non-emergency number—which by the way doesn't work on problems of this magnitude—they called San Francisco police officers Jim Strange and Gordon Clark at the Mission Police Station at 558-5462. Strange and Clark put Tyler in touch with Deputy City Attorney Karen Carrera (554-3977), who heads a collaborative composed of the San Francisco City Attorney's Office and the Police, Fire, Health, and Building Inspection Departments.

According to Carrera, if a preliminary evaluation of the evidence indicates that a particular building is creating a health and safety problem, then the city attorney's office notifies the owner that the property has been brought to the attention of the Code Enforcement Task Force for allegedly creating a public nuisance by allowing health and safety violations and/or drug activity to exist on the premises. With proper notice to the tenants and owners of the property, the City then inspects the building thoroughly, inside and out. If the City finds evidence of criminal activity and/or health and safety code violations on the property after warning the property owner in writing, then the City can sue to compel those persons with a property interest in the building to eliminate the public nuisances being maintained in that building.

The California Drug Abatement Act makes it a public nuisance to use or permit the use of any building for the sale, consumption or distribution of illegal drugs. Under this law, the court can order the building closed for up to one (1) year, seize and sell any personal property found in the building, assess a maximum \$25,000 civil penalty against the owner and award reasonable attorneys' fees and costs to the City for bringing the action. An owner can be assessed an additional \$25,000 civil pen-

alty for each violation of the Drug Abatement Act.

A building is a public nuisance under the California Housing Law and the San Francisco Municipal Code if it violates any provisions of those regulations. Violations result in the filing of a civil lawsuit mandating abatement of the violations within a reasonable time, assessing an initial \$2500 fine for each violation and a \$1,500 penalty for each violation for each day the violation exists, plus payment of reasonable attorneys fees and costs incurred in bringing the suit.

When the Code Enforcement Task Force inspected 955 South Van Ness on January 14, 1997, they found that the two unit building had been illegally subdivided into seven units in which forty people and a large number of animals were living. "I don't know how they were able to distinguish the animals from the tenants," commented Tyler.

Toxic Logic:

The 23rd & Treat Street Park?

This project was proposed more than five years ago by the Calle 22 Neighborhood Organization and has been fully funded for more than three years. In 1994, with community participation and approval, Park Planner Marvin Yee completed a preliminary design plan for the proposed new park. Unfortunately, due to the presence of toxic contaminants on the site and the en-

suing argument about the value of the contaminated property, acquisition and development of the 23rd & Treat Street Park has been on hold since February 1995.

According to Harry Quinn, assistant director of the San Francisco Real Estate Department, toxics testing indicated that the 23rd and Treat Street site is contaminated both with lead from 1906 earthquake debris and hydrocarbons left over from two leaking underground fuel tanks that were removed from the site in 1992. Quinn says that the deal is hung up because the owners will not agree to pay for the cleanup of any hidden toxic contamination discovered after the City takes possession of the property. This so-called indemnification clause has been the primary roadblock to the completion of the new park from the very beginning.

At press time, Quinn said that he and the director of the city's Real Estate Department had formally requested that the San Francisco Recreation and Park Commission exercise the City's powers of eminent domain and condemn the 23rd and Treat Street site. According to Quinn, "this is the end of the line. Either we have a deal, or we have to proceed legally."

If the City ends up condemning the property, the completion of the 23rd and Treat Street Park could be delayed for years while the matter is hung up in litigation.

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Residents riled by sudden plans for Oakwood warehouse demolition

by Kurt Bier

On February 19, at the Department of Building Inspection, Room 2001—a room fairly packed on an otherwise humdrum Wednesday night—the line is clearly drawn. On one side, residents of the block bounded by 18th, 19th, Guerrero and Oakwood Streets sit shoulder to shoulder, arms crossed, eyes glaring. One woman paces back and forth, like the pendulum of a ticking clock counting down to... On the other side, at a long table cluttered with folders and microphones, hunch the bureaucrats: Jim Hutchinson of the DBI and William Wong, its deputy director; representatives from the fire department and Mission Police Station, and a smattering of housing inspectors. Everyone settles in, digs in, and the meeting begins.

This issue at hand is a progressively deteriorating warehouse in the heart of the aforementioned block. Built in the 1920's, the warehouse has housed everyone from meat packers to painters and more recently squatters. But after the '89 earthquake, in which the building suffered serious structural damage, inspectors red-tagged the now collapsing structure as unsafe for occupation. The DBI left it at that: 'this building is not fit for use and will be regularly inspected to keep abreast of its further deterioration'.

According to residents living on the block, the warehouse has been both a source of comfort and frustration. In a letter sent by the 19th Street/Oakwood Neighborhood Association to the Board of Appeals, they said, "Vagrants have been living from time to time in the warehouse.... The wall [of the warehouse] effectively keeps them out of the adjacent properties because it is solid and made of cement." Like an aquarium, the building houses what neighbors consider an unsavory element but the two groups are kept separate by a thin but impermeable barrier. This has been the situation for the last seventy years and locals have grown accustomed to the detente between classes.

Imagine their surprise when on February 11, most found a notice from the DBI informing them of the imminent demolition of the warehouse, so long their bulwark against an unpredictable world. At the meeting, Hutchinson outlined the events leading up to issuance of the emergency order. According to the DBI, an engineer hired by the owner of the property, Edward Litke, examined the warehouse on January 7 and presented his findings to the DBI. Based on this information, an inspector from the DBI visited the property on February 5, and he and others, including Wong, returned on February 11. After the last inspection, the DBI found the building to be in such poor shape as to necessitate an emergency demolition order.

Hands shot into the air. Why, after all these years of neglect did the DBI and the owner take sudden interest in the warehouse? In an interview with the *NMN*, Wong said, "Conditions changed after the January rainstorms. We had a building collapse not long ago and now we are being extra careful." When asked whether it's common for an owner to approach the DBI with information about the derelict state of one of their own buildings, Wong said, "They do, sometimes. But in this case, it was obvious from our February inspection that the building had to come down."

Residents were not so sure. Most, though not all, were notified of the imminent demolition just days before it was to begin. Utilizing the neighborhood phone tree, residents quickly rallied and demanded a meeting with the DBI. After eight years of inaction, this shockingly sudden decision struck them as unfair.

Ordinarily, a building is approved for

demolition only after plans for a building to take its place have been approved. Litke has no plans for a replacement building at this time but an exception was allowed due to the extraordinary conditions at the warehouse, conditions which Litke's engineer brought to the DBI's attention. Whether or not the property is more valuable with the warehouse demolished and no plan set in stone for its future use, was a speculation Litke refused to comment on. (Halfway through the meeting, it was discovered that the owner was in the room, remaining anonymous as he mixed in with the neighbors. He was quickly coerced into moving to the front of the room where he took a seat alongside Hutchinson.)

Without a replacement structure, residents feel that they will be suddenly vulnerable to criminal elements who will inevitably use the lot to stage their nefarious endeavors. The remainder of the meeting was spent discussing what size, sort and thickness of fence will suffice for people used to having a forty-foot concrete wall protecting their property. Needless to say, the fence heights required by the building code—five feet along the sides of the lot and eight feet where it meets the street—were deemed woefully inadequate. "The north end is still vulnerable," said one neighbor; "Very," said another; "Very, very, very," concurred a third. An older man yelled, "I can't live here safely." "We're compromised!" rang out someone else.

The San Francisco Building Code requires "mitigating measures to protect their [property owners and other interested parties] property and safety from the demolition and its effects." Leaning heavily on this provision and others governing issues of safety and security, residents demanded fences of at least ten feet and upwards of twenty feet. The owner of the property expressed a willingness to put ten foot fences along the street at his own expense, which is beyond what is required by the building code. Officer Jim Strange of the Mission Police Station told residents that "the Captain [Al Casciato] is very concerned about this. We'll do what we can to abate your concerns." The meeting concluded with the understanding that the emergency order would not be enforced and that another meeting would be scheduled to facilitate an agreement between all parties on issues of safety and security.

Another meeting convened the following Monday. Robert Passmore, zoning administrator at the Planning Commission and a representative of the Mayor's Office, entered into the fray. Litke, after a somewhat flippant and dismissive performance Wednesday night, was banished to the sidelines. Passmore's commanding presence kept the meeting civil for the most part, although some occasional outbursts flared up and a few swear words still muddled the discussion. His primary contribution to the dialogue was to point out that the participants would be best served by taking their concern before the Board of Permit Appeals, the only body with the authority to enforce any part of a contestant's agenda.

Given the obvious antipathy between the owner and residents this seemed a reasonable suggestion. At an earlier point in the meeting, the owner had assured neighbors that he wanted to work with them, but only to the point that it was "economically feasible." One neighbor prickled, "If you say you want to work with the neighborhood then do it. What's your hang up?" Broad and emotional declamations marred the rest of the evening, with one gentleman fully elucidating fifteen separate points.

At press time, a hearing before the Board of Appeals has been scheduled for late March.

Kurt Bier is *NMN's* editor for nightlife, music, religion, bars, 'special powers' and cybercity.

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Green City Alerts

Mission Edition Calendar

by the Green City Project

• On Saturday March 15 Three Circles Center presents "Teaching for Environmental Justice: A Workshop for Teachers and Environmental Educators." Site TBA. A valuable resource for teachers seeking to integrate environmental and social justice issues into their curriculum. 9:30 a.m. to 4 p.m. Call 561-6580.

• The Mission Housing Development Corporation (MHDC) has joined with Urban Ecology to host community meetings and workshops on the 16th Street BART station. They are working to find progressive solutions to long-standing problems outlined in the December issue of the *New Mission News*. For March meeting times and places, call Douglas at 864-6432, ext. 315.

MHDC also invites volunteers to help in an after-school youth mentoring program. Tutors are always needed. Call Doug at 864-6332, ext. 315.

• Precita Eyes Mural Arts Center dedicates their newest mural to the memory of Sylvia Menendez and Carlos Hernandez, a young couple slain in Precita Park. Painted by Master Muralist Susan Cervantes, the mural will be dedicated at the Precita Valley

Community Center on March 23 from 1:30 p.m. to 5:30 p.m. Also help them celebrate at the community center with refreshments and an exhibit of low-rider bicycles. Call Susan Cervantes at 285-2287.

• Intersection for the Arts hosts "Experimission", a series of workshops exploring issues of oppression with community groups, neighbors, and/or artists in the Mission. Following the example of Brazilian dramatist Augusto Boal, the workshops focus on finding creative ways to combat oppression and will culminate in a public performance in May. Boal's "Theater of the Oppressed" has changed legislation in Brazil; the same could happen here. Call Deborah at 626-2787.

• If you are a business interested in how to become more "green", the Green City Project can help you! Call us at 285-6556.

Green City Project, a San Francisco Bay Area non-profit environmental program, works to increase the compatibility of cities with local natural systems by providing resources to link individual and groups with each other in community-based ecological activities. GCP is a project of the Planet Drum Foundation. Contact us at 285-6556.



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Women Spare Our Dive!

by Victor Miller

Unless you've been living under a rock, you probably already know that the Dove Club faces imminent eviction from the corner of the Women's Building, which it has occupied for the past thirty years—since before the Women's Building was the Women's Building, in fact. Until his death last November, Dove owner Paddy Nolan was the heart and soul of the beat-up but cozy old dive. Some people feel the place is not really the Dove Club without him and what the eviction fight is all about is, not saving some epicenter of political and cultural life, but keeping a comfortable old bar in business.

I agree with this point of view. I don't care if a bunch of big shots grew themselves beer bellies there, or if great social movements were outlined on Dove bar napkins. I like the Dove because it's old and funky, with cheap booze and dim lighting. It's not some creepy cafe latte hybrid or a mosh pit with Martini's, a spawning ground for people who shouldn't reproduce anyway. It's a low key saloon, where the day's annoyances can be seriously anesthetized by a shot and beer back, or two or three, depending on the day. There's only a crowd once a year except when somebody dies, in which case there's free food at the wake. Women from the neighborhood feel comfortable going there because they know they won't be hassled by morons, which unfortunately, is a rare thing these days. Its shabbiness: a disorderly always-kind-of-dusty look, is an antidote to all the slick chrome-and-polish, overly stylized water holes, where it's always too bright to practice the mainly art of barroom brooding, and too noisy to exchange those sallies of wit inspired by just the right dosage of fermented cheer.

To be weighed against these admittedly low culture yearnings, there are the goals and purposes of the Women's Building. The proposed renovation would provide a childcare facility, the need for which is

something that nobody seriously questions in this neighborhood. But some might, and some evidently have questioned why a feminist organization with such an imposing piece of real estate has not devoted a more substantial portion of it to one of the paramount concerns of single mothers. Or how is it that a nonprofit organization that has always had to be watchful of every penny could justify allowing a for-profit saloon—charming old Irish proprietor notwithstanding—to skate by with no lease and a mere \$800 a month rent. This is not—as some would like to characterize it—a crusade of a bunch of uptight feminists puritanically driven to rid their premises of demon rum. The San Francisco Women's Building has obligations to the women of San Francisco; Building administrators believe that fulfilling their mandate is incompatible with the continued operation of our beloved dive.

If the Women's Building completes renovations in accordance with plans that have been in the works for over a year, a portion of the Dove's space will be taken up by the new childcare facility. The wall separating the Women's Building lobby and the Dove will come down, putting two disparate establishments eyeball to eyeball. In the new setup, the Dove's patrons would have to use restrooms on the other side of Women's Building lobby—a commingling of things that seems unworkable in the long run. The question is whether or not the plans can be changed to allow for the type of compartmentalized cohabitation that has worked for the past seventeen years. The Women's Building says no; Dove supporters say 'find a way'. The outlook for the old club is not encouraging.

The Women's Building/Dove Club agglutination has been an enduring symbol of the Mission's diverse but non-antagonistic blend of cultures—feminist social activism and boozy, lighthearted machismo—peacefully coexisting in one spot. Losing this special syzygy of tolerance and goodwill may be our community's greatest loss if the Dove closes shop.



PHOTO BY VICKIE REGA

The Dove Club may be heading for its last St. Patrick's Day on 18th Street. For celebration details call 552-0074.

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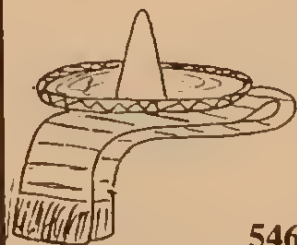
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Van Go Tattoo Gallery: Pleasures of the flesh

by Victor Miller

Van Go Tattoo Gallery is the latest incarnation of a life driven by imagery, a thirst for knowledge and Harley Davidsons, and occupied by Ed Nolte. Ed grew up on the St. Louis waterfront, where the traditional colored icons of god, country and sweethearts on the arms of dock workers and teamsters were his first exposure to the craft he has since mastered, and the artwork that now covers large portions of him. "The tattoos made it clear they were pound to be who they were even if it was anti-social," Ed says.

He started working in the big fish fry taverns near the docks while in the 7th grade but soon became a union pressman, along with his father and grandfather, helping in the production of the newspapers he both delivered on weekdays and sold from a stand on weekends. "I have a long background in the arts and trades, one of unagery, the printed word and picture," Ed reminisces.

He got his first tattoo in the early sixties, a two dollar winged heart, and at a time when there were perhaps 500-600 tattoo parlors in the United States. Although it's still visible on his upper arm, it has been swallowed up by an elaborate creation in the style of the mid-Nineteenth Century Japanese printer Yoshitoshi, for whom Ed expresses boundless admiration. Like Ed's own body decoration, the tattoo industry has grown enormously since the sixties to an estimated 25,000 shops, nationwide. "That's a mindblower. Man, that's a lot of shops," he marvels.

Ed's graphics career in San Francisco began at a printing company called Hippopotamus, but Nolte, his own outfit, was soon producing posters and T-shirts for Bill Graham and Chet Helms' Family Dog Productions. "In the beginning, everything we did was the first. Nobody was doing the type of artwork we were doing at that time. Most of the equipment we were using at the time we improvised or fabricated. Now, all of our two-by-four and door hinge concepts are multi-million dollar mass production printing presses." It was a good twentyfive-year run, nearly all of it here in the Mission, but as Ed notes ruefully, "When the thrill was gone, so was the money."

He retired from the printing business but had no real career change plans until friends pointed out the answer was right in front of him—actually all over him—and the Van Go Tattoo Gallery was born. Ed is now back at work in an un-depersonalized art form where computers cannot follow, at least not yet. "These hands have never touched a

computer terminal and they're going to the grave that way," he growls. Van Go Gallery serves as a temporary studio workplace for a changing crew of the tattoo craft's semi-nomadic practitioners, who polish their skills by apprenticing anywhere and everywhere there is something to be learned; there are still no tattoo schools.

Ed sets shop policy, which is basically that of keeping potential customers from making a permanent record on their bodies of a transitory lapse of taste or judgement, and consequently, bringing discredit on his profession. People are warned against tattoos on the hands, feet or head where according to Ed, "They never heal right or look very good." Also on the unadvised list are trendy themes. You can bet most of the people that had Alf or Walter Mondale inked into them probably regret it. But in general, Ed's policy is "not to be judgmental about what floats somebody's boat."

House policy on gang tattoos of any kind is clearly spelled out on a posted notice that states in part: "To promote harmony and to truly establish Van Go Tattoo Gallery as an all-are-welcome-we-choose-no-one-side shop, we will not and cannot tattooing any manner, club, gang or secret society, logos, numbers, colors or distinguishing marks of affiliation." The list of unadornables includes the usual alphabet-roman numeral soup of street gangs, and just to be really fair about all this, the Kiwanis, the Rotary, Knights of Columbus and Sons of Italy. Since the day they opened, Van Go's has had a standing offer to minors through SFPD Juvenile Division, to free of charge, cover up gang tattoos of "sincere men and women who no longer want to be affiliated." Converting a gang emblem into a rose or an eagle is certainly a valid option to the expensive and often painful laser removal process, not to mention getting shot.

The majority of the clientele at Van Go's are in the 18 to 28 year old age range but in reflection of the art form's move into mainstream culture, just about every other type of person drops by for a little body surface enhancement. "We had a 78 year old grandmother in here and I tattooed her first tattoo. That was wild," says Ed.

Motifs popular in the Mission are the predominately black, fine line tattoos with contemporary or historic Latino themes, sometimes referred to as low rider art. There are also seasonal surges in the skin art trade: hearts with the names of heart throbs around Valentine's Day and shamrocks around St. Patrick's Day.

Ed's most unusual tattoo was a one eyed baby with a nail through it's head. When this design was brought into the shop Ed



The much decorated Ed Nolte. (Photo: Nancy Opitz)

found it so ghastly that he offered to tattoo it for free but against his advice, to whoever had the weird cajones for it. An attractive young woman, for reasons of her own, had the creepy critter, in green and orange, placed on her back.

Such strangeness aside, tattoos have become as American as apple pie, something for mom, dad and the whole family. But

thirty years ago, when Ed got that first winged heart, nothing could have seemed stranger than that.

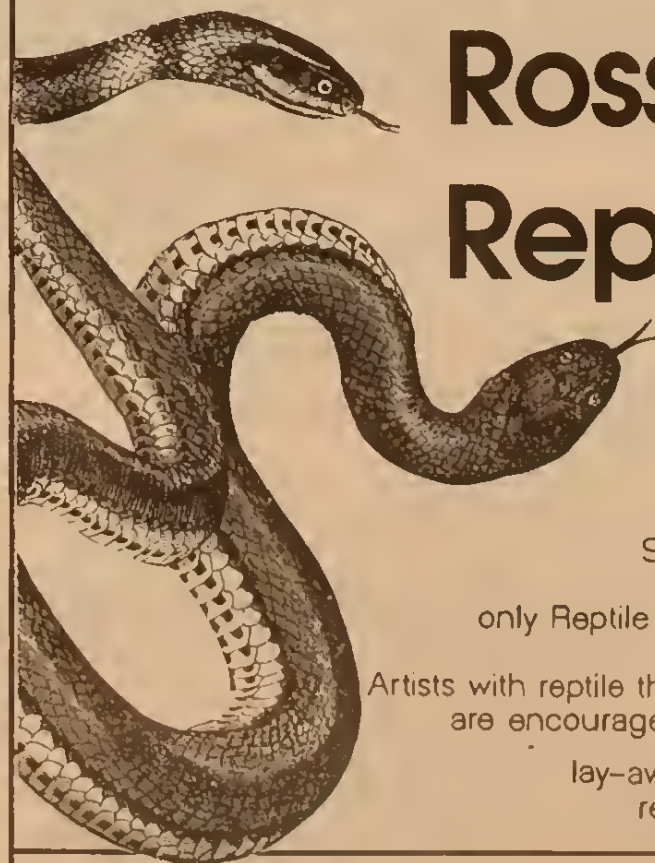
Van Go Tattoo Gallery is located at 513 Valencia at 16th Street. They are open Wednesday to Saturday from 2 to 10 p.m. Everyone over the age of 18 is welcome. Call 621-6096.

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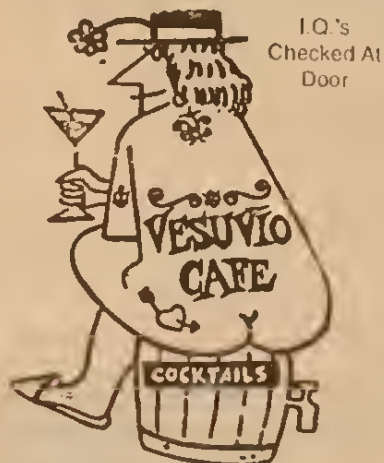
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PHOTO BY VICKIE REGA



NINA PELLIGRINI is renewing her membership in the Mission Merchants Association for the 32nd year. She is the assistant vice-president of Mission National Bank, which has four branches in the Bay Area. Nina is the manager of the cozy 21st Street branch, just west of Mission Street, which probably has the most convenient hours of any Bay Area financial institution: Monday to Thursday 9 to 5:30 p.m. and Fridays and Saturdays 9 to 6 p.m.

Nina comes from an Argentine Italian/German family, which is one reason for her facility with languages. She is fluent in English, Spanish and French, and conversant in French and German. Besides the Mission Merchants Association she is a member of fifteen civic and cultural organizations, including the Greater Mission Rotary Club, the St. Luke's Hospital Advisory Board, Associazione Lucchesi Nel Mondo, and the Latin American National Senior Citizen's Association. Even with all these commitments, she still has time to indulge her passion for tango dancing and is a member of the Bay Area Tango Advisory Board. What she enjoys most about the Mission is the culture and the sunshine. Her daughter Dina is also active in the community, working as a drug counselor at Horizons Unlimited.

The 21st Branch of Mission National Bank is located at 3218 -21st Street; phone 626-6655.

JOINING THE MISSION Merchant's for the first time this year is Roberto Estrada another extremely active community person. Roberto is a property manager at the Mission Plaza Apartments, located on Mission near 16th Street. Mission Plaza provides affordable, secure and comfortable housing—which is not as easy to do as it once was. Roberto, who is President of the San Francisco Travel Club, also operates Delta Cruises and Tours, which is located on Union Square. He speaks French, as well as English and Spanish. A native of Mexico City, Roberto comes to the Mission by way of East Los Angeles with a stopover at the Stanford Business School.

Before becoming a member of Mission Merchants, he had already put in many hours as an active member of the North Mission Neighborhood Association, participated in the 24th Street Revitalization Committee and provided staff support for the Mission Enterprise Community. He has two twin daughters at the International French School, who just organized a Latin American Association there, and a son attending MIT. Roberto says "The best thing about the Mission is its diverse blend of cultural heritages and many unique local places."

Delta Cruises and Tours is located on Union Square at 291 Geary Street Suite 406, phone 421-7447.

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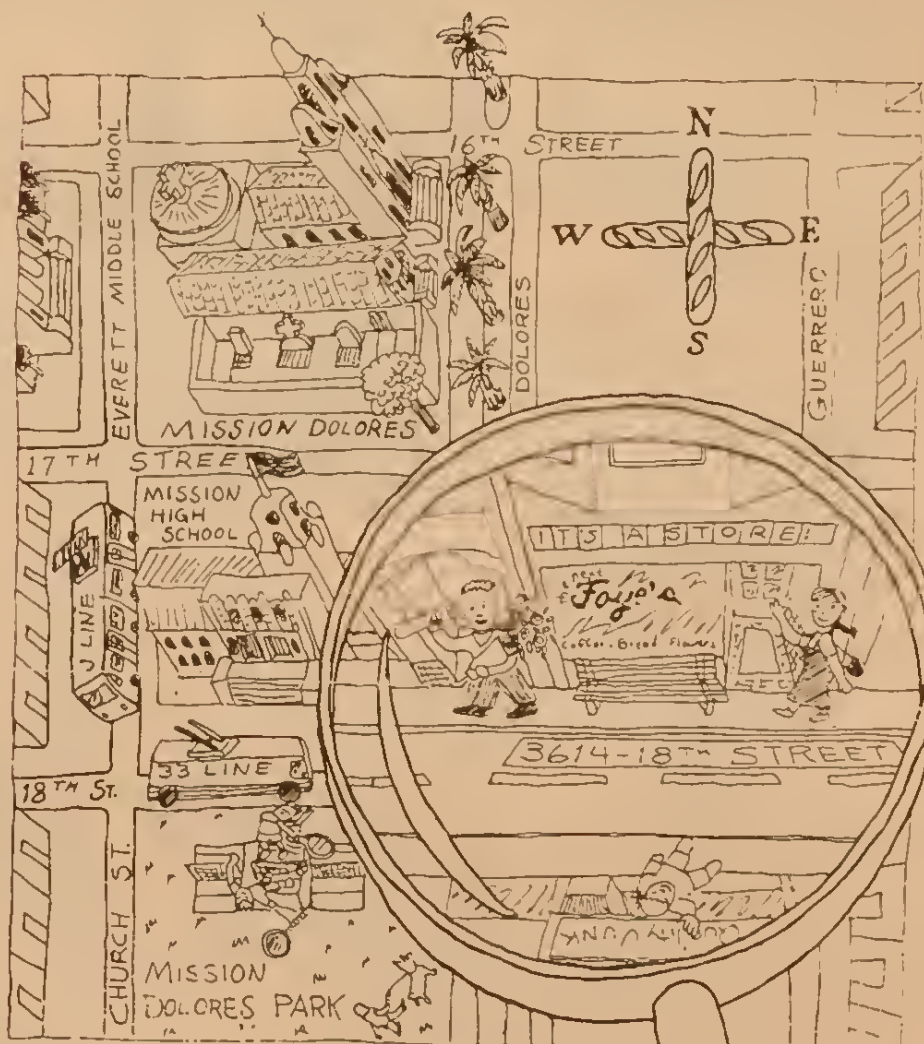


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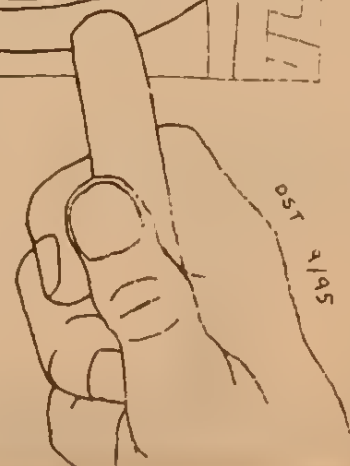
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MARCH

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1

SATURDAY

Artiste - Reception for Margaretta von Recklinghausen's new painting and mixed-media show, "TRANSFORMATION, Elements in Alchemy." Arty phrases like "Subjective flux," and "archetypal resonance" describe her air, earth, water, and fire show. 6:30pm, Folsom St. Interchange Gallery, 2408 Folsom at 20th, Free, Show runs March 8 - April 12 on Saturdays from 12pm - 5pm, 648-3125.

Klezmer - Fabulous klezmer band Di Ganeyvim play klezmer for the masses. 10pm, Casanova, 527 Valencia at 16th, \$3, 826-1584.

5

WEDNESDAY

Games People Play - If you have absolutely nothing else to do but desperately need human companionship, every Wednesday night of the year you'll find like-minded folks playing card and board games for hours on end at Game Night. 7:30pm, Muddy Waters, 1304 Valencia at 24th, Free, 679-3680.

6

THURSDAY

Madness, Murder! Torture! - Nope, not a TV-movie-of-the-week, it's "Tales of Urban Horror - An Evening of Mean Spirited Mini-Plays" by Bucky Heck and Lisa Morton. The city's black soul is explored in short, viciously funny plays - bring a date! 8pm, Bindlestiff Studio, 185 Sixth Street, \$10, 974-1167.

Street Photography - Opening night exhibition and book-release party for homeless and low-income photographers in the Sixth Street Photography Workshop. 5pm, Meridian Gallery, 545 Sutter St, Free, show runs through April 5, gallery hours Tues-Sat from 1pm-5pm, 398-7229.

7

FRIDAY

Get on the Bus - Funky Mexican Bus theater taxi-tour from SF to Richmond: see Spanish poet Garcia Lorca's play "Play Without a Title," schmooze with the actors, then get bused to Kimball's Carnival for a night of Salsa. Pick-

ups in SF & East Bay. 7pm, call for pick-up locations, \$35 includes theater ticket & club covers, 546-3747.

-7000.

Naked People - The Masaoka Orchestra and a few exotic dancers will address (undress?) the frequently asked question "What is the Difference Between Stripping and Playing the Violin," during their so-named performance piece at the United Nations Plaza. Strippers Daisy Anarchy, Tho Vong and composer Miya Masaoka hope to illuminate the commodification of sexuality, the body, and music-making. I hope to see naked people. Noon, United Nations Plaza, Market Street between 7th & 8th, Free, 252-2586.

Science Fiction Theater - Oh come on you know he did it. Two OJ chroniclers, who probably need to re-direct their energies present "The Legal Lynching of O.J. Simpson." 7:30pm, Socialist Action Bookstore, 3425 Cesar Chavez at Mission, \$3, 821-0459.

8

SATURDAY

International Women's Day - Sponsored by the California Coalition for Women Prisoners, this International Women's Day celebration features music by Rebecca Riots, poetry by Native American lesbian poet Chrystos, a Riot Act Theatre still performer, and a speakout by formerly incarcerated women. The event will highlight a class action lawsuit filed by women prisoners in California protesting medical neglect and abuse. 7pm, Women's Building, 3543 18th Street, \$10-\$25, no one turned away, 255-7036 ext. 4.

Strapless - Squeeze into Radio Valencia to see this all-women Jazz Improv band improvise jazz. Strapless features Beth Custer, Ashley Adams, Jewlia Eisenberg, Carla Kihlsted and Nina Rolley. 7:30pm & 9pm sets, Radio Valencia, 1199 Valencia at 23rd, \$3, 826-1199

9

SUNDAY

Old, Writer & Queer - Gay and Lesbian Outreach to Elders sponsors it's Fifth Annual Reader's Benefit celebrating old, lesbian writers like Marjory Nelson, Ida VSW Red, Martha Courtot, Dotty Fowler and Frances Lorraine. 3pm, Activity Room, 145 Guerrero, \$5-25, 626.

10

MONDAY

Dances with Lines - Aerial and rock climbing based dance company, Project Bandaloop present this on and off ground dance benefit, reception and silent auction. 8pm, Theater Artaud, 450 Florida at 17th, \$10-\$20 sliding, 647-2200.

11

TUESDAY

Bring Your Own Smut - Share a stimulating original or favorite 5-minute reading, smutty or sublime, with the Erotic Reading Circle of non-judgmental ladies & gents. 8pm, Good Vibrations, 1210 Valencia, Free, 974-8980.

Neighborhood - Meet your neighbors, complain about crime and share your ideas at the 16th Street/North Mission Neighborhood Association meeting. 8:30am, Centro del Pueblo Auditorium, 474 Valencia at 16th, Free, 332-5800 ext. 116.

13

THURSDAY

History Discussion Group - Reclaiming marginalized histories is discussed while exploring *Shaping San Francisco*, a multi-media program of the City's lost histories. 7pm, Open Forum, 522 Valencia at 16th, \$10 or free if poor, pre-registration required, 552-2993.

14

FRIDAY

Family Values - Uncle Bob in Austin Pendleton's "Uncle Bob" and his nephew

wrangle with words in this witty, vicious verbal thriller that nonetheless sounds sort of lovey dovey. Oh yeah, it's a play. 8:30 pm, The Marsh, 1062 Valencia at 22nd, \$12, call for other showtimes, 826-5750.

15

SATURDAY

Ugly Americans - An evening of quirky documentaries on American pop-cultural phenomena by videomaker Jeff Krulek. Features the legendary *Heavy Metal Parking Lot* and brand-spanking-new *Neal Diamond Parking Lot* among others. 8:30pm, Artists' Television Access, 992 Valencia at 21st, \$5, 824-3890.

Ecofeminism - Rush Limbaugh will probably not attend this discussion and video night on ecofeminism and the Greens. The featured video by Greta Gaard is called "Thinking Green: Ecofeminists and the Greens." No more needs to be said. 7pm, New College Cultural Center, 766 Valencia St, \$5-\$10, 339-8140.

Positive Women - HIV positive women artists and a bunch of do-good groups present "Positive Women, Positive Art," a show and sale of jewelry, ceramics, photos, painting, mixed media and performance art. 1pm-9pm, Women's Building, 3543 18th Street, Free, 642-4786.

Irish Dance - Those folks at the library keep trying to expand our horizons. To celebrate St. Patrick's Day, bring the kiddos to see the Healy Irish Dancers a children's dance group. 12pm, Mission Branch Library, 3359 25th at Bartlett, Free, 695-5090.

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16 SUNDAY

Radio Mambo - Last night to see "Radio Mambo - Culture Clash Invades Miami" a show that just about every would-be critic in SF has given two fat thumbs-up. 3pm & 7pm, Brava Theater Center, 2789 24th at York, \$19-\$21, show runs Feb. 19 - March 16, 647-BTCC.

18 TUESDAY

Luddites Beware - Author Dale Spender reads from her book, *Nattering on the Net: Women, Power and Cyberspace*. She will probably natter on a bit about the information revolution and the need for women to be part of creating the culture of cyberspace. 7:30pm, Modern Times Bookstore, 888 Valencia at 20th, Free, 282-9246.

19 WEDNESDAY

Better than Evita - Argentina's leading poet Juan Gelman reads from his new book of poetry, *Unthinkable Tenderness: selected Poems*. A highly-acclaimed poet, his writing reflects the brutality of power and the suffering inflicted by the Argentine military government Gelman and Joan Lindren, who translated the book into English will both read. 7:30pm, Modern Times Bookstore, 888 Valencia at 20th, Free, 282-7025.

20 THURSDAY

Jamestown Jam - Celebrate the Spring Equinox and raise moolah to support educational and recreational programs for Mission youth, at the Jamestown Jam dance part featuring Dr. Loco and his Rockin' Jalapeno Band, and the acoustic opener Stroke 9. 8pm, Transmission Theater, 308 Eleventh St, \$15 advance or \$20 door, 647-4709.

Mime Time - Our favorite speaking mimes of the SF Mime Troupe present a non-park showing of "13 Dias/13 Days - How the New Zapatistas Shook the World," a no-doubt funny multi-media play with high drama, video scenography and plenty of full-belly songs. 8pm, Center for the Arts Yerba Buena Gardens, 700 Howard at 3rd, \$15/\$7.50 students/seniors, Thurs. - Sat. at 8pm, Sunday show at 2pm, 978-2787.

21 FRIDAY

Skin - Directors Rhodessa Jones and Adele Prandini take an in-depth, often humorous look

at race relations and racism between African American and white women within the lesbian community in "Skin: The Black and White of It." There's a little bit of something for everyone in this theatrical, dance and music solo collaboration. 8pm, Luna Sea, 2940 16th Street, shows March 7,8,14,15, 21, 22 at 8pm & March 9, 16, 23 at 3pm, \$10-15 sliding scale, 863-2989.

22 TUESDAY

Lard-eating robot - Artist Chico MacMurtre talks about transforming the normally pleasant Galeria de la Raza space into a sculptural wonderland of computer-controlled Chicano art for his installation *Growing Into Your Cultural Skin*. The show features a robotic humanoid that consumes buckets of lard, almost to the point of explosion, an exploration of the interrelationships between Chicano cultural identity, the body, and the mind. 3pm, Galeria de la Raza/Studio 24, 2857 24th Street, Free, exhibit runs March 11-April 26, 826-8009.

Celebrando La Primavera - Jaqueline Rago con cuatro y bandola venezolana, y Donna Ciscusso con flautas y harmónicas, en una entrega de música tradicional y experimental. 10pm, Pena del Sur, 2870-A 22nd St, \$5, 550-1101.

23 SUNDAY

Make stuff, not war - Project 2000 Without Wars presents an afternoon of good old-fashioned anti-warism with poetry, performance and visual art featuring students of Potrero Hill Middle School. 3pm, Cafe Fanari, 2773 24th Street, Free, 334-2720.

25 TUESDAY

Poetry, maybe - He's a poet and he knows it. My! Oh My! I do not lie, John High will read his poetry tonight. Free food. 7pm, Keane's 3300 Club, 3300 Mission Street, Free, 826-6886.

26 WEDNESDAY

Film - SF filmmaker Chris Felver and his subject Lawrence Ferlinghetti will be on hand to answer questions at the screening of his new film, "The Coney Island of Lawrence Ferlinghetti." Ask Ferlinghetti if your hair smells terrific, if there is a god, if he can lend you a dollar, if milk is truly good for you.... Roxie Cinema, 3117 16th at Valencia, March 25-26, 7pm & 9:30pm, \$6, 863-1087.

27 THURSDAY

Rich Sorro - A tribute to the life and work of one of the Missions most respected labor organizers, and fundraiser for the "Rich Sorro Youth & Apprenticeship Fund" 6pm reception, Delancey Street, 600 Embarcadero, \$30, 626-1919.

28 FRIDAY

More Family Values - Bring the family to see "I, Pierre Riviere, having slaughtered my mother, my sister and my brother..." a dance collaboration between Force of Flight and Manjoh Danztheatre. The two companies combine con-

tact improv, mime, gymnastics and commedia to explore the true story of the 19th century French homicidal maniac. Fun for the whole family! 8pm, Dancers' Group Studio Theater, 3221 22nd at Mission, \$10, show runs Thurs, Fri, Sat March 13-29, 824-5044

29 SATURDAY

Easter Vigil - 'Twas the night before Easter and all through the church not a creature was sinning not even a burp. For the Easter countdown, folks at St. Johns Church are holding an Easter Vigil, reading the Prophecies and renewing baptismal vows 9pm, The Episcopal Church of St. John the Evangelist, -1661 Fifteenth St., Free, 861-1436.

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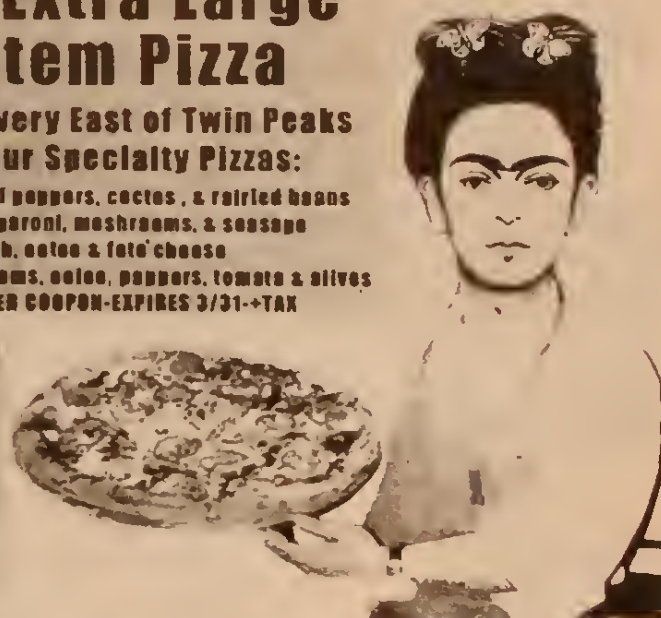
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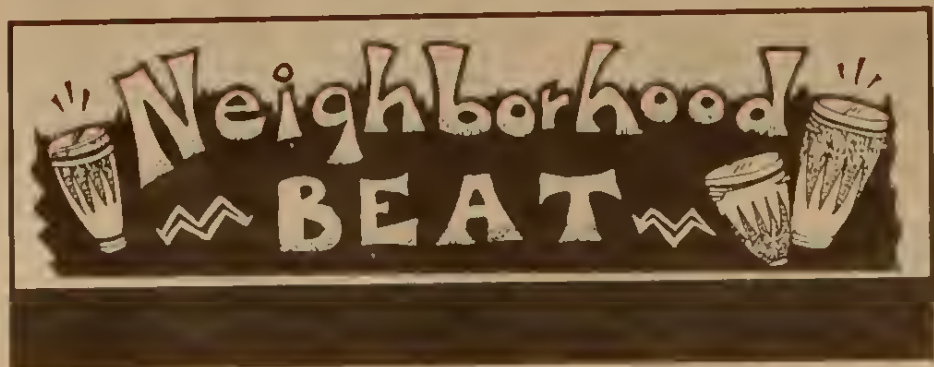
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Photo: Arthur Hudson

The original TGIF

THIS YEAR, Mission Dolores Parish's Good Friday events start with a Stations of the Cross procession leaving Mission Dolores Basilica at 12 p.m. on March 28 and returns for Mass at 1 p.m. A second procession begins at Dolores Park at 6 p.m. For more information call 621-8203

Salvation Army Thrift Store shines

BAY AREA THRIFT STORE LOVERS are in for a pleasant surprise when they stop by the Mission District Salvation Army Store (1509 Valencia between Cesar Chavez and 25th Streets). Fresh white paint now beams off the walls, daring the dust to return. And there are now six—count 'em—six dressing stalls! Old merchandise fixtures have been well-scrubbed and new ones added where ease of use and maintenance justify them. A sense of the infinite still shimmers but the aisles seem wider, and furniture for sale is strategically located near the bins so that you can sit down at a table and prioritize your picks before gathering more. Why pay to live like a Macy's android when Salvation Army makes it so comfortable to be original? Changes at the Cesar Chavez store are also one staff's efforts to rise to the challenge of an anticipated explosion in need for Salvation Army's social programs when welfare reform laws take effect. The thrift shops provide a significant portion of the funds for those programs. Monday, Wednesday and Friday the store's open from 9:30 a.m. to 8:30 p.m.; Tuesday, Thursday and Saturday, 9:30 a.m. to 6:30 p.m. but Sunday's closed.

REDEVELOPMENT ?

THE 24TH ST REVITALIZATION COMMITTEE WILL SPONSOR AN INFORMATIONAL MEETING ON THE PROCESS OF ESTABLISHING A REDEVELOPMENT SURVEY AREA IN THE MISSION. OFFICIALS FROM THE SAN FRANCISCO REDEVELOPMENT AGENCY WILL DESCRIBE REDEVELOPMENT AND ANSWER QUESTIONS FROM THE PUBLIC.

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Police are still seeking witnesses in the murder of Seth Corzon-Gray. If you have any information on this crime, call (415) 553-1145. (Photo: Arthur Hudson).

Seth Gray's murder ...

Continued from Page 1

revealing his 1986 conviction for lewd and lascivious conduct with a six year old girl.

The story was based largely on what should have remained a confidential psychiatric report, and devastated Corzon-Gray's family and friends still struggling with their grief. Sophia Corzon-Gray characterized the *Examiner* article as "lies" and said she was concerned for the damage it had done to her children.

The *Examiner* story failed to mention that the incident would have gone unreported had Corzon-Gray not been conscience stricken and contacted a counseling service for help, triggering a legally mandated call to the police and his subsequent arrest. Few crimes are more unforgivable and less understandable than the one to which he plead guilty. Although there is no evidence of anything similar in his life—before or after the ten and a half years since the incident—the countless small acts of kindness that characterized the life of Seth Corzon-Gray will now always be distorted in people's minds by this one egregious wrong. What is more, that particular episode of his life is not something that figures into or seems to be relevant to the current investigation of his murder.

Many people in the community and the media have speculated that drug dealers killed Corzon-Gray in retaliation for some of his neighborhood projects, such as having pay phones used for drug transactions removed. The fact is that it was not his style to confront the street dealers directly; instead, he worked quietly, behind the scenes. In the September 1994 issue of the *New Mission News* we published an entire page of photos documenting dope deals on 16th Street; Corzon-Gray was of significant assistance in the project but only a few people knew that.

An irritating truth—one that fired up Corzon-Gray and others—is that most of the low-lives who sell dope on 16th Street do not carry guns, because they know if they're busted with just the drugs, the City's revolving door justice system can put them out on the street before the cops finish the paperwork. If they're arrested with a gun, they know they'll stay inside for awhile, so most of these guys don't carry guns. A paid assassination is also unlikely since few of these street lice have the capacity to plan anything in advance. Since most people are not community activists, dope dealer retaliation may be a facile and comforting explanation for Corzon-Gray's murder but there

is just no evidence for it.


He may have run afoul of the Ruthless Vatos, a street gang whose graffiti covers a good deal of wall space on Wiese Alley. Last year one of their number was convicted in a brutal 1995 attack nearby Caledonia Alley during which a man's eye was gouged out (see *New Mission News*, November 1995). Corzon-Gray was believed by some to have provided the police with information on this crime.

There is also the distinct possibility that his murder had nothing to do with his community work. He was manager of several apartment buildings and also had the responsibility of collecting rent in some of them, an activity that is not without its unpleasant encounters. He hought an incredible amount of odd stuff off the street, filling several rented garages with it. This brought him into contact with a lot of unsavory types but an accusation in the *Examiner* story—that he was involved in fencing stolen goods—seems unlikely. Most of the garage-cached items are merely the type of plain, old junk that lots of people over-accumulate. He was in the process of moving a refrigerator from out of one of these garages on Wiese when he was killed.

Just across 16th Street from where Corzon-Gray was murdered is the Wells Fargo Bank where on August 18 1990, Paul O'Meara, a well known Irish cab driver, was bludgeoned to death when he went into the bank's parking lot to relieve himself. In this case, the major media promoted the fiction that O'Meara was murdered after he used the ATM, prompting former Mayor Jordan to sponsor a ballot measure banning panhandlers from the proximity of ATM's. O'Meara's killer was never apprehended. It remains an unexplained, brutal act that has been twisted by press and politicians to suit their own ends. History seems to be repeating itself.

Seth Corzon-Gray will be missed not just by his family but by all the people like him who make a community livable by attending endless dreary meetings, who keep a community alive picking up trash, painting over graffiti, holding a block party or simply speaking their minds—small but vital things that unfortunately won't get you coverage on television or in most newspapers unless you're murdered.

Police are still seeking witnesses in the murder of Seth Corzon-Gray. If you have any information on this crime, call (415) 553-1145.

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Carnaval Countdown

Monica Conrady



SAN FRANCISCO'S CARNAVAL season got off to a rousing start with the 28th annual Friends of Brazil Carnaval Ball at the Galleria in early February. As usual, Foga Na Roupa with Carlos Aceituno, and Aquerela with Maria Sousa delighted the standing-room-only crowd with their dazzling floor shows while the indefatigable Celia Malheiros led the Brazilian All-Stars Band for the twelfth year running. Singers Lisa Silva and Roberto Lima were joined by special guest singer Sueldo Soares, from Bahia.

If you can't make it to Rio, the Brazilian Ball at the Galleria is the next best thing. Besides, someone has to win the trip to Rio, and it might as well be you. Some people got into the mood even earlier in the year. Samba do Coracao was a star turn at the Einbarcadero's huge New Year's Eve bash while the Escola Nova de Samba joined Carlos Santana in steaming up the Warfield. Speaking of Brazil, mark your calendars for the Brazilian Cultural Movement's 3rd Brazilian Arts Crafts & Video Festival to be held Sunday, March 2, at Fort Mason Center, Bldg. A. Admission is \$5. Arts & Crafts from 11 a.m. to 6 p.m.; Video Presentation from 6 to 10 p.m. There'll be Brazilian music, food, a performance by Birds of Paradise, and plenty of free parking.

As per usual, Carnaval San Francisco will be held Memorial Day Weekend, May 24 and 25, with the Grand Parade on Sunday. Oakland's Carijama, held the following day, Monday, in Mosswood Park, is always terrific and worth getting up for, even if your feet are killing you and you ache all over. Rainforest Fantasy" is the theme of this, the 18th Annual Carnaval San Francisco. With all the talent and imagination going around in the Bay Area, we can look forward to some wild and wonderful variations on a theme. According to DJ Sweet Waist (a.k.a. Suzanne Ludlum), the All Ah Wee Dance and Drum Ensemble have already chosen theirs, "Under the Forest Canopy: a tribute to Papa Bois and Mama D'Glo". Sounds great to me. Information: (510) 832-8110.

Mas Salsa, first place winners of Open Dance last year, are rarin' to go again too. Rehearsals are on Sundays, starting March 9, at Kimball's Carnival in Emeryville. The Bay Area's Gary and Isobel are the choreographers and the group will salsa down Mission Street to Jose Alberto's "A La Hora Que Me Llaman Voy!" Hot stuff. You don't need a partner to join but you should know how to salsa. Information: (510) 562-6713.

Every Parade needs a King and Queen and ours is no exception. This year's contest will be held Sunday, March 30, at Cesar's Latin Palace, 3140 Mission Street (between Cesar Chavez and Precita Streets) from 7 to 11 p.m. It's always a lot of fun so come and cheer on the 1997 contestants as they show their paces. Admission is \$5. For an application and/or information: (415) 826-1401. Another event guaranteed to draw an enthusiastic crowd was the auditions for the Ethnic Dance Festival, held each year in January. Every sort of dance imaginable is represented in the Bay Area, and nearly one hundred companies or soloists auditioned for roughly forty places. The 19th Annual Ethnic Dance Festival will be held three weekends in June, from June 13 through 29. Some Carnaval participants auditioned, but the results were not known at press time. One of the entries was Jose Francisco Barroso and Obakaso, a celebration of Afro-Cuban culture. This company will present two shows at the Alice Arts Center in Oakland, Sundays March 2 and 16, at 2 p.m. Tickets are \$8 advance, \$10 at the door. Last year's shows sold out, so get your tickets soon. Information: (510) 238-2106.

To get you into the carnival mood, and to get those hips moving and toes tapping, the following are some classes and workshops available from March onwards. Carlos Aceituno, of Foga Na Roupa, is holding Percussion workshops every Sunday from 1 to 3 p.m., at the Alice Arts Center, 1428 Alice St., Oakland, followed by a Carnaval workshop, from 3 to 6 p.m., at the Caribee Dance Center, 1408 Webster St. Carlos also teaches in the City at the Mission Cultural Center, 2868 Mission St., Tuesdays, 8 to 9:30 p.m. and Saturdays, 12:30 to 2:30 p.m. Information: (510) 464-6999.

Rhonda Stagnaro and her group, Mara Reggae, practice at the Rhythm & Motion Studio, 1133 Mission St., Tuesdays and Thursdays, 7:30 to 9 p.m., and Saturdays, 10 to 11:30 a.m. Ginga Brasil, with Conceicao Damasceno, will hold bateria and dance rehearsals at the International Center, 50 Oak St., 3 to 6 p.m., beginning Sunday, March 2. Information: (510) 428-0698.

Josephine Morada and the Escola Nova de Samba can be found Thursdays, 6:30 to 9 p.m., at the Bernal Heights Neighborhood Center, Cortland St. Information: 661-4798. Samba do Coracao, with Mary Dollar and Fernando di Sanjines, practice at 50 Brady St. on Tuesdays, 7:30 to 9 p.m.,



PHOTO BY NAJIB JOE HAKIM

preceded by a percussion class from 6 to 7:30 p.m., and Saturdays, 1 to 2:30 p.m. Information: 826-7588. Regina Calloway, who dances with Foga Na Roupa and who subbed for Mary Dollar while she went to Brazil, will hold a Carnaval Dance Workshop Saturday, March 29, from 11 a.m. to 1 p.m. in San Francisco - location to be announced. All levels welcome. Information:

(510) 464-5999. The above is just a preliminary list to get you going. Watch this space in April for more classes and workshops. Among the lucky people who actually went to Carnaval in Brazil this year were Beicola, Mary Dollar, and Chris and Wendy Collins. Jan McDermott headed for Trinidad once again—she's crazy about their Blue Devils! Ciao until April.

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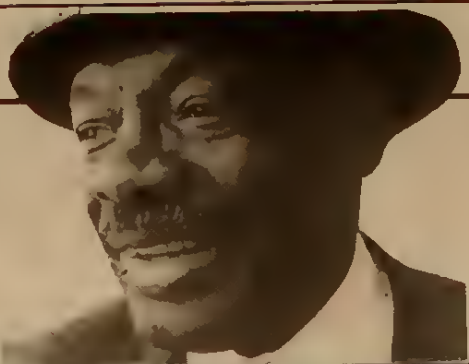
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Da Column



Willie Lewis Brown, Jr.

The City throws downfield

THE CONTENTIOUS ENVIRONMENT of San Francisco politics has a way of generating more heat than light, and that's certainly been the case in the recent discussion of the proposed new 49ers stadium deal.

Many observers and pundits are more interested in blocking any new stadium deal, or in hyping up the clash of large personalities, than in determining what is the best course of action for the City. That's my job, and to that end I have determined two essentials things about the deal: 1) it is in the City's interest to keep the 49ers in San Francisco, and 2) the proposed stadium/retail complex is a good deal for the City.

I think most people would agree with the first point, although there is a permanent contingent of knee-jerk naysayers in this town who have no interest in retaining a sports franchise in San Francisco. These people apparently also have no interest in retaining the thousands of jobs associated with professional football play, the millions

of dollars the team brings to the local economy each year, the enormous civic contribution the 49ers make to San Francisco's status as a world-class American city.

But for most of us, the question is whether the City is making a wise investment by committing \$100 million in revenue bonds and increment financing to the project, which would bring a state-of-the-art, 75,000-seat football stadium and a large retail and entertainment complex to a blighted area of the City.

Let's look at the facts:

- The 49ers and their co-investors are putting up more than \$400 million to make this historic urban renewal project a reality.
- The City is putting up no more than \$100 million, every last penny of which will be paid for with the money generated by the project itself, along with the annual revenue we already bring in from Candlestick.
- Rather than adversely affecting the General Fund, the project will create a surplus

of more than \$1 million to it each year, according to our financial analysts.

- The 49ers have committed to targeting 50 percent of the construction jobs to Bayview-area workers.
- Of the nearly 10,000 seasonal and year-round jobs the stadium-mall complex will produce, one thousand will be set aside for General Assistance recipients transitioning off the public dole, and another 3,000 for Bayview area residents.
- The retail/entertainment mall will feature a thirty-screen cinema and a collection of "outlet" stores which will complement, rather than draw business away from San Francisco's other shopping centers.
- The 49ers promise to play in San Francisco at least until the lease-revenue bonds are paid off.

Forget the fact that cities all over the country are building stadiums on speculation and throwing cash in the faces of team owners just to lure a sports franchise to their city—San Franciscans simply don't have a taste for spending large tax dollars on sports complexes. And now they won't have to.

The 49ers will spend \$4.25 for every dollar the City spends, and the City's investment will be paid off by sales and property taxes from the complex itself. The hiring of a thousand GA recipients, in and of itself, accounts for \$6 million in annual savings. Shoppers from all over the Bay Area will come to San Francisco, rather than having to travel to Napa or Tracy, to shop at outlet stores. And much needed jobs and commerce will be created in an area of the City that's gone unattended to for much too long.

And to top that off, the NFL has said: "If you build it, we will come". That's right, if we build the new football stadium, the Super Bowl will be played in San Francisco in the year 2002. Last year's Super Bowl generated \$325 million for the local Phoenix economy in just one week. Given San Francisco's tourist attractions, hotel accommodations and restaurants, how much do you wanna bet we can top that figure?

So if you ask me, the return on investment for this project is phenomenal. The City wins, the 49ers win, and we all enter the 21st Century with a new level of optimism, prosperity and civic pride. Go Niners!



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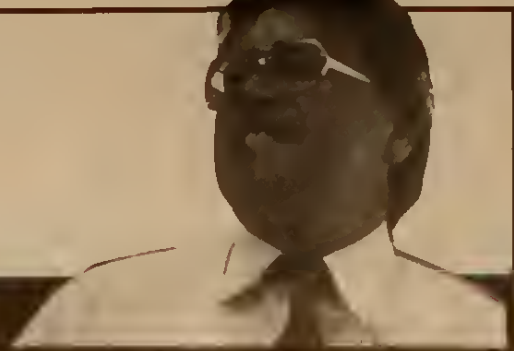
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Super Notes

Jose Medina



IT HAS NOW BEEN over a month since I was sworn in as Supervisor of the City and County of San Francisco and I continue to be grateful for all of the support and warm wishes I have received from people in the community. As I pledged during my campaign, I will do my best to serve all the people of San Francisco, and the Mission in particular, and to make City Hall more accessible and responsive to the concerns of the neighborhoods. The two board committees I sit on are Housing and Neighborhood Services and Economic Development, Transportation and Technology. I have hired two longtime Mission folks as my aides: Ivan Muñoz, formerly of MEDA, who will be staffing the Economic Development Committee, and Myrna Melgar-Iton, previously at Senior Action Network and St. Peter's Housing Committee, who will be handling the Housing and Neighborhood Services Committee. You can call us from 9 to 5:30 p.m. at 554-5405 or e-mail us at Jose_Medina@ci.sf.ca.us. Our address at the Interim City Hall is: Jose Medina, Board of Supervisors, 401 Van Ness, room 308, San Francisco CA 94102.

One of the biggest challenges facing us right now is the enactment of the welfare "reform" legislation passed by congress last year. It is in essence, a betrayal of the promise of the Great Society that people in America could expect a minimum standard of living, and that we as a society, have a responsibility to care for each other through our government. Thousands of immigrants may lose government benefits; millions of

families and children will no longer receive AFDC or Food Stamps, and SSI benefits will no longer be available to thousands of disabled children. We will all suffer the repercussions of these mean spirited and short sighted policies. Millions of people nationwide will be attempting to enter the job market with little or no job skills. Wages in America are already depressed and competition for jobs is fierce. People just entering this market will be at a disadvantage without adequate job training and education. Even more pressure will be placed on an already inadequate childcare system, and children everywhere will be poorer, hungrier and more neglected.

It will be up to us at the local level to come up with solutions to close the wide gaps in our safety net left by Congress' slash and burn approach to social policy. My office is currently working with the San Francisco State Department of Urban Studies to try to analyze the different aspects of this ill-conceived law and to assess the impact of the welfare "reform" act on the different communities of San Francisco. The Economic Development Committee, chaired by Supervisor Michael Yaki is currently holding hearings on the economic impact of welfare "reform", and more hearings are scheduled for the Health, Family and Environment Committee.

If you have any questions, issues, opinions or concerns that you'd like to see addressed in this column, please write to us at the abovementioned address.

Notas del Super

Jose Medina



HA PASADO YA MÁS DE un mes desde que fui instalado como Supervisor de la Ciudad y del Condado de San Francisco, y sigo estando muy agradecido por todo el apoyo y buenos sentimientos que he recibido de la gente en la comunidad. Como prometí durante mi campaña, voy a hacer todo lo posible de representar a toda la gente de San Francisco, y a la Misión en particular, y de hacer que la alcaldía sea mas accesible y atenta a los problemas de los vecindarios. Soy miembro de dos comités: Vivienda y Servicios Comunitarios y Desarrollo Económico, Transportación y Tecnología. Mis dos asistentes son conocidos de la comunidad desde hace varios años: Ivan Muñoz, quien antes trabajaba con MEDA, y quien estará encargado del los asuntos pertinentes al comité de Desarrollo Económico y Myrna Melgar-Iton, la cual trabajó en Senior Action Network y en el Comité Pro-Derechos de Vivienda San Pedro. Ella estará encargada de asuntos del Comité de Vivienda y Servicios Comunitarios. Nos pueden llamar de 9 a 5:30 p.m. al 554-5405 o por correo electrónico a Jose_Medina@ci-sf.ca.us. Nuestra dirección en la Alcaldía temporal es: Jose Medina, Mesa de Supervisores, 401 Van Ness, Rm. 308, San Francisco CA 94102.

Uno de los obstáculos más grandes que tenemos que conquistar ahorita es la implementación de la ley de "reforma" de los programas de asistencia pública. Esta ley es esencialmente una traición a la promesa de la "Gran Sociedad": que la gente en Estados Unidos puede contar con un cierto nivel de vida mínimo, y que todos como miembros de esta sociedad tenemos una responsabilidad de cuidar los unos a los otros a través de nuestro gobierno. Actualmente miles de inmigrantes están en riesgo de perder la ayuda que reciben del gobierno. Millones de familias y niños ya no recibirán Ayuda para Familias ni estampillas para comida, y la asistencia del Seguro Social será negada a miles de niños deshabilitados. Todos vamos a sufrir las repercusiones de esta política malvada y miope. Millones de personas tratarán de entrar al mercado de trabajo con poca preparación, o en muchos casos sin preparación. Los salarios en E.U. ya están deprimidos, y la competencia para trabajos dura. Personas entrando al mercado de trabajo estarán en desventaja sin la educación o preparación adecuada. Vamos a necesitar mas espacio para los niños cuyos padres ahora tendrán que ir a trabajar, lo que hará que nuestro sistema de cuidado de niños, (que de por si es inadecuado) empeore, y muchos niños en todo el país caigan todavía mas en la pobreza, el hambre y el des-cuido.

Es nuestra responsabilidad al nivel local de encontrar soluciones para cerrar los grandes agujeros que han quedado en nuestra red de seguridad social a causa de la política errónea de este congreso. Mi oficina está trabajando con el Departamento de Estudios Urbanos de la Universidad Estatal de San Francisco, para analizar los diferentes aspectos de esta ley y para revisar el impacto que estos cambios producirán en las comunidades de San Francisco. El Comité de Desarrollo Económico, bajo el liderazgo del Supervisor Michael Yaki, está conduciendo audiencias sobre el impacto económico de esta ley de "reforma", y otras audiencias están planeadas para el Comité sobre Salud, Familia y Medio Ambiente.

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Seeing the Elephant



Lisa Milos

IN TAKING UP the issue of what's happening at the Mission Cultural Center I think it would be appropriate to mention something a musician and carpenter friend, Tony Santiago, said a few days ago: "Everything started to go wrong the day the Pope paid Michelangelo to paint the Sistine Chapel."

The article that I wrote last month generated much discussion, but no one bothered to ask a simple question: if there were no building provided by the City, or funds to pay administrative salaries, or grants from foundations or arts councils, would there be anything to fight over? Under those conditions, would artistic creation continue? What would happen to our hopes—altruistic or otherwise—of promoting culture?

Let's begin with the word *Art*, "the conscious production or arrangement of sounds, colors, forms, movements or other elements in a manner that affects the sense of beauty". Its Latin root, *Ars*, should not to be confused with *Arse*, which is a variation of the word used to describe the part of the body that is used to sit, or someone with very little sensitivity. Unfortunately, this element may also be found among those that create works of art, as well as among community activists.

Now, let's go on to the word *Culture*, "the totality of socially transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work and thought characteristic of a community or population". Then let's look at the Mission for a moment: a truly multicultural neighborhood with a predominance of people of Latinamerican origin.

There are other meanings to the word *Culture*, "the growing of microorganisms in a controlled medium... such as those that thrive in mediums where standard professional operating procedures are implemented".

What distinguishes artists from other people? Their dedication? Their sense of aesthetics? Their cultural level? Their passion? Their way of seeing the world and expressing it? Why is it that some people, when looking at a nude figure drawing, see the different shades, the contours of the breasts and the beauty of the human form and others see only pornography?

Another meaning for *Art*, "the act through which the material and visible is utilized by man (or woman) to express the immaterial or invisible".

Within all of the infighting and power

struggles that are the history of the Mission Cultural Center, what is it that remains invisible to all of us whom are directly or indirectly involved in this history?

Culture, Latin root, *cultus*, *cultivare*: "action or effect that nurtures the body and the spirit". Has the Mission Culture Center nurtured our spirits? I asked a variation of this question to many people within the community and here's how some of them responded.

Maria X. Martinez, ex-chair to the Consortium of Cultural Centers: "The MCC has a history of attracting hard-working, talented, caring people for its board and staff, and then it burns them out. Each new administration kicks out the old without the dignity they have earned and the cycle repeats itself. It is a problem that is based in trying to manage too many programs in a building with too many deficiencies, with too little money."

Alejandro Stuart, director of a homebased Latinamerican cultural center that has been operating in the Mission, La Peña del Sur and whose written proposals have been continuously denied by the MCC since 1991: "After trying to organize events and cultural activities at the MCC, I realized that the different boards that the center has had, in reality, have no interest whatsoever in providing a cultural service to the community."

Juan Gutiérrez, volunteer Papermache teacher at the MCC: "The MCC should be open and accessible to all that want to create art and teach it as well. After being here giving free clases and mopping floors for aliving, I think the least the board could do is provide everyone with the information as to where the money is actually being spent. Also, why is the center claiming and paying some teachers as artists-in-residents from the California Arts Council when they are not? Who decides how much to pay one teacher over another?"

Carla Castillo, Mission Girls: "A group of Mission youth organizations have organized free events at the MCC for International Women's Day during the past three years. Last year, however, they wanted to charge us for the space. We were able to get it without paying because we had an 'in'. But this year we're going to use Everett Auditorium because they don't charge us. For the Day of the Dead, the youth created an altar that came out in the *Chronicle*. When I tried to organize a tour of youth to

go see the altar, I found out the center closed at 4 p.m. I couldn't believe it. I called them and asked if they could stay open until 5 but they couldn't. What could I do? Did they want me to tell the kids to cut classes?"

Cristina Gutierrez, director of Compañeros del Barrio and an organizer for Art vs. Cops, a month long cultural event during March protesting police brutality against youth: "We have to really see who are these artists that say they represent the community. I know many, from those in favor as well as against the MCC Board, that have benefitted economically yet haven't given anything to the community. I've asked many youth about the MCC and they answer: 'What center are you talking about?'"

On one hand, there is a board whose members hold very impressive bios but who have been nominated selectively; almost half have been chosen during the past three months. (Among the new ones is my own mother.) The criticisms expressed in last issues' article were directed to those that have served a year or more. Even though it may be true that a year is not enough time to get a center running, things have become even more complicated because a membership base—with rights and obligations—should have been developed in order to hold elections for a new Board.

Inside the center, there is the Education Committee (not a teacher's union), whose members have felt uncomfortable with the way one of their colleagues, Calixto Robles was fired.

There is also the dream (or the nightmare) of the 13 million dollars that would be used to tear the center down and build a new one if the bond issue gets the two-thirds majority vote in this June's election.

On the other hand, there are the artists that are fighting for space in the center. One of these artists' groups, which has concentrated it's efforts in getting the board to open Mission Gráfica again, has among its members some people who have demonstrated, in my eyes, a real commitment to promoting art and culture among the youth.

And last but not least, there are the rest: artists that create art where and when they can, with or without an audience or a class, with or without approval or applause, and who really couldn't give a damn if I, you, or other people like or hate what they draw, paint, sing, dance or write.

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Lisa Milos

Mirando el Elefante

CUANDO COMENZAMOS a hablar de lo que está pasando en el Centro Cultural de la Misión, creo que vendría al caso mencionar algo que Tony Santiago, un amigo músico y carpintero, dijo hace poco, "los problemas comenzaron el día que el Papa le pagó a Michelángelo por pintar un mural en la Capilla Sixtina".

En toda la discusión que surgió, por la pieza de opinión que escribí el mes pasado, nunca se hizo la siguiente pregunta, "Si no hubiera un edificio pagado por la ciudad, ni fondos para pagar una administración, ni becas de los concilios de arte o las fundaciones, habría algo para qué pelear?"

Otra pregunta es si bajo estas condiciones, se seguiría haciendo arte? Y qué pasaría con todos nuestros anhelos (algunos bien intencionados y otros interesados) de promover cultura?

Comencemos con la palabra *Arte*, "la producción o arreglo consciente de sonidos, colores, formas, movimientos u otros elementos en una manera que afecte el sentido de la belleza". La raíz viene de la palabra en Latín *Ars*, que no deberá confundirse con la palabra en inglés, *Arse*, que es una variante de la palabra que describe la parte del cuerpo donde uno se siente o trata de una persona tremendamente insensible. (Lamentablemente este último elemento puede encontrarse en personas que crean piezas de arte tanto como en los activistas comunitarios.)

Ahora proseguimos al significado de la palabra *Cultura*, "la totalidad de patrones de comportamiento, artes, creencias, instituciones y todo producto humano y características de pensamientos socialmente transmitidas de una comunidad o población".

Aquí miremos un poco a la Misión, un distrito netamente multicultural con una predominación de población Latina.

Otra acepción de la palabra *Cultura*, "el cultivo de microorganismos en un medio controlado". Analogía mía: como los que se nutren en medios donde se implementan de manera unilateral procedimientos estandarizados de operación.

Qué es lo que distingue un artista de otra persona cualquiera? Su vocación? Su estética? Su nivel cultural? Su pasión? Su manera de ver el mundo y expresarlo?

Porqué, al ver un dibujo de un desnudo, algunos logran ver las matices de las sombras, el contorno de los pechos y la belleza del cuerpo humano y otros solo ven pornografía?

Les presento otra versión de la palabra *Arte*, "acto por el cual mediante lo material o visible expresa el hombre (o la mujer) lo inmaterial e invisible".

Mediante todas estas riñas y luchas por el poder que es la historia del MCC, ¿qué es lo que sigue invisible a todos que estamos involucrados directa o indirectamente en esa historia?

Cultura, proveniente del Latín, *cultus*, *cultivare*, "acción y efecto de nutrir el cuer-

po y el espíritu". ¿El Centro Cultural de la Misión ha servido para cultivar el espíritu? Hice una variante de esa pregunta a muchas personas en esta comunidad. Se les compartió algunos de los comentarios que me dieron.

Maria X. Martinez, ex presidente del Consorcio de Centros Culturales: "Nadie ha logrado salir del Mission Cultural Center con dignidad.... Todos han puesto sangre, sudor y lágrimas en el centro y todos han contribuido algo. El problema es uno de control, y también de pocos fondos para operar el centro."

Alejandro Stuart, director de un centro cultural de base que opera desde su propio departamento, la Peña del Sur; sus propuestas escritas para el MCC han sido negadas cuatro veces desde 1991: "Después de intentar a desarrollar eventos y actividades culturales en el Centro Cultural de La Misión, me di cuenta que las diferentes mesas directivas por las que ha pasado el centro no tienen ningún interés de prestar un verdadero servicio cultural a la comunidad."

Juan Gutierrez, profesor voluntario de *Papermache*: "El centro debería de estar abierto a todos, sin exclusión alguno, para que los artistas puedan desarrollar su arte e impartir clases a la comunidad. Yo he estado aquí tres años dando clases gratis y hasta he lavando pisos para subsistir. Me parece que por lo menos, la mesa podría ser más transparente en cuanto a la entrega de un balance para saber a donde se va el dinero. Además, porqué algunos profesores están nombrados por el centro como artistas en residencia, pagados por el California Arts Council, cuando no los son? Quién decide el pago a un profesor u otro?"

Carla Castillo, de Mission Girls: "Con un conjunto de organizaciones juveniles de la Mission, hemos organizado eventos gratis en el centro para el Día Internacional de La Mujer durante tres años consecutivos. El año pasado nos quisieron cohrar por el uso del teatro. Sólo a través de una amistad logramos usarlo sin pagar. Este año lo vamos a hacer en el auditorio de la escuela Everett porque no nos cobran.... Para el Día de Los Muertos, los jóvenes hicimos un altar que hasta salió en la cubierta del *Chronicle*. Al organizar una gira de jóvenes de las diferentes escuelas para que vieran nuestro altar, supe que el centro se cerraba a las cuatro de la tarde. No pude creerlo. Los llamé pidiéndoles que se mantuvieran abierto al menos hasta las cinco, pero no se pudo. Qué pude hacer para que los jóvenes pudieran ver a los altares, pedirles que faltaran a sus clases?"

Cristina Gutierrez, Directora de Compañeros del Barrio y una de las organizadoras de Art vs. Cops, un evento cultural a realizarse durante el mes de marzo para protestar la brutalidad policíaca contra los jóvenes: "Hay que ver quiénes son estos artistas que dicen representar a la comunidad. Yo conozco muchos, de los que están en favor o en contra de la mesa directiva del centro que se han beneficiado económicamente sin entregar nada a la comunidad. Yo les he preguntado a muchos jóve-

nes acerca del centro y me dicen, ¿De qué centro hablas?"

Por un lado está una mesa directiva, que por más impresionante sean las biografías de sus miembros, fue nombrada a dedazos, y casi la mitad de ellos dentro de los últimos tres meses. (Una de los miembros nuevos es mi madre, quien fue nombrada entre enero y febrero de 1997). Las críticas que expresé en el artículo anterior fueron dirigidas a los miembros que han estado allí más de un año. Aunque es cierto que se necesita más de eso para echar andar un centro, pienso que se han complicado demasiado las cosas, porque se tendría que haber creado una base de membresía—con derechos y obligaciones—para elecciones de una nueva mesa.

Dentro del centro está el consejo educativo (no gremio) de profesores, quienes quedaron en su mayoría bastante incómodos con la manera que fue despedido su

colega, Calixto Robles.

Por un lado está el sueño (o pesadilla) de los \$13 millones que se utilizarían para derrumbar el centro y construir uno nuevo si se lograra obtener la votación necesaria en las elecciones de Junio de 1997.

Por otro lado están los artistas que luchan por un espacio en el centro cultural. Uno de estos grupos, que ha concentrado sus esfuerzos en volver a abrir Mission Gráfica, tiene entre sus filas algunos miembros que en mis ojos han demostrado un verdadero compromiso de promover el arte y cultura entre la juventud.

Y por último están los demás, que hacen arte donde y cuando pueden, con o sin audiencia o clase, con o sin aprobación o aplauso y en su mayoría no les importa para nada si a mí, ni usted, ni otros les guste o disguste lo que dibujan, pintan, cantan, bailan o escriban.



Poems of the Month

edited by **Barbara Bennett**

Voodoo in the Mission

It's a re-assigning of the times
returning to Legba and the crossroads

Voodoo, Macumba, Santeria
in the Mission where
if you're not illegal you probably
should be
for resisting the blandness
of the next wave

Voodoo in the Mission
strong Latin men
and old women who know too much
roll up the metal fronts of their shops
like mouths that open
with the morning light
the parked cars armored
like war wagons
and war wagons camouflaged as cars

Dervishes dance
and Buddhists meditate
in clean sparse rooms
brown skinned children
go laughing on their bikes
over dirty crumbling pavement
like they were riding the Elysian Fields

We seek purification
we seek protection
we seek control of our lives
a burning need to feel
to transcend all the debris

We need symbols
that can't be computer generated

Tangible icons
understandable fables

We need a history
we'll use any culture
we can get our hands on
we'll get so absolutely clear

we'll be able to sing the telephone book
and bring tears to your eyes

Nature is not
disappearing beneath the concrete
our own nature is not changed
by sidewalks

There is color
there is passionate belief
and the landlord waiting
in his shiny Lexus
doesn't have a clue

Only powerful spirits prevail here
the sound of congas
on a cold afternoon
In a window sill sits a coconut
with a face made of cowry shells
a few chicken feathers
low across my feet
Even the beeper guys
hear only
the polyphonic syncopation of life

Suddenly it all makes sense
Suddenly you feel the pulse
smell a sweet warm sweat
somewhere Mamie Wata
suckles a baby pig

Hope and voodoo
they seek blessings for the urban blight
while botanica shops sell reptile parts
Someone smiles as they say hello
and everyone tells
of prophetic journeys they have made
only to return

And the sad people at 16th street
long for their planet
while others are learning
to make this one
look more like home

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Colors of the Spanish Flag

by Adam Savetsky

THE SHOP WINDOW next door may be advertising piercing's, branding and scarification in big black letters, but upon entering Paella La Movida (at 3228 16th Street, between Guerrero and Dolores), you find yourself transported to a world of very different tastes, decorated in the colors of the Spanish flag. La Movida offers tapas and paellas, lovely Spanish wines and elegant desserts in a setting both rustic and sophisticated, and at prices that probably won't hurt you.

Tapas, for those of you who at this late date are just too shy to ask, translates roughly to "little plates of food", and can be ordered as appetizers or main courses. A traditional and popular choice are the *Patatas Bravas* or Roasted Potatoes, which are oven-roasted baby red potatoes topped with *alioli*; a mayonnaise sauce with lots of garlic and olive oil. Another specialty of the house is the *Pimientos Rellenos*, which are two tiny, sweet red peppers stuffed with shrimp, garlic and mushrooms, in a delicate yet surprisingly spicy tomato cream sauce.

One of the most delicious tapas we tried was the *Banderilla de Pollo*, marinated chicken, peppers, squash, onion and mushrooms—skewered and grilled to perfection—over toast and topped with a savory sauce of red pepper, wine and olive oil. Just as mouth-watering, although not technically a tapa was the Grilled Portobello Mushroom Salad: warm, aromatic mushrooms and as-

sorted greens in a sweet and mild balsamic vinegar and olive oil dressing. All tapas, salads and soup are priced between \$3.95 and \$6.95.

Paellas are the other main attractions at La Movida and there are four to choose from: Vegetarian, Seafood, *La Movida* and *Fideuade Marisco*, (the latter comes with linguine instead of rice). We ordered the *Paella La Movida* which turned out to be large unshelled shrimp, tender chicken, mild Spanish chorizo sausage, clams, mussels, calamari, red pepper and lemon arranged artistically over a bed of rice in a mild *sofrito* base of onion, garlic, tomato and saffron. All paellas are priced from \$9 to \$11 for one person, and \$17.50 to \$21.50 for two people.

For dessert, we tried the *Crema Catalana* (\$4.50), which was a large helping of creamy custard topped with a blanket of caramel, hard and translucent like stained glass. We also tried the homemade chocolate and chocolate chip ice cream, topped with Kahlua and served with a homemade, heart shaped chocolate hiscotte (\$4). The ice cream was light and refreshing, for which the Kahlua proved a perfect compliment.

And let's not forget the red wine (\$4), which was outstanding; or our waiters, a young Spanish woman and a man from France that were delightful. Whatever you do, don't leave without making a trip to the restroom, a handsome room, to be sure.

La Movida



Maria Cristina Turienzo plucks olives at Paella La Movida (Photo: Nancy Opitz)

And even if you're not hungry, go sit down at the big, beautiful, plentifully stocked bar and hum along to the Gypsy Kings, Billie Holiday or whoever else is making the grade that day.

Restaurant hours are 5:30 p.m. to 11:00

p.m., Wednesdays through Saturdays and 5:30 p.m. to 10:00 p.m. on Sundays. Paella La Movida will be open Tuesdays starting March 1. For take-out "paella by-the-pound" for lunch or for parties, call La Movida at (415) 552-3889 any day or hour and leave a message.

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Pedal Revolution broadens the road of life for youth

by Kurt Bier

Matt Williams scratches his chin with a grease stained thumb, "Yeah, I turned in four applications yesterday, but I only got to speak with one manager so I don't know. I've got a lot of experience, I should be all right." The grease on his thumb speaks that experience, as does the dirty apron, pockets filled with bike tools and parts. Williams is finishing up an apprenticeship at Pedal Revolution, a bicycle repair shop on 21st Street between South Van Ness and Folsom Streets. His confidence in his skills is the culmination of hard work on his part, and is yet another nod to the power of one person's faith in youth and their dreams.

Four years ago, Jake Sinclair was a mild mannered pediatrician treating the physical wounds that are an inevitable part of growing up. But what he couldn't treat were the traumas caused by emotional turmoil and alienation, maladies which often send adolescents spinning out of control, depositing them on the streets and sidewalks of big cities like San Francisco.

Overwhelmed by the rigors of normal life and overwhelmed by its rewards, young adults living on the street or in volatile environments tend to see little for themselves in mainstream society. Troubled by this, Sinclair decided that what young adults need is a practical route from the streets to stability. Three years ago, he helped found Youth Industries (YI), a program to assist at-risk youth develop tangible vocational skills, and at the same time, provide a stabilizing environment to promote a sense of security.

Youth Industries: Apprenticeships & Food

Chezic Sanchez is a counselor and administrator at Youth Industries. Her job is becoming increasingly hectic. Originally, YI was a drop-in center, but realizing that there was a greater need for refining job skills than for front line triage, YI changed its focus to vocational training. The first three businesses were Pedal Revolution, Compwall (a construction group that built climbing walls), and Zero Lith, a T-shirt and silkscreening shop; their success has spawned an ambitious expansion. YI recently opened NU-2-U, a thrift store on Valencia Street, and plans to open another thrift store and a restaurant in the near future. "We provide twenty jobs right now," Sanchez says proudly, "and we hope to have twenty-five or thirty in the next four to six months."

Most of YI's clients are referred to them from community organizations like Walden House and Ashbury Avenues. When a per-

son enters the program, they choose a type of work based on available space at the different stores and their own inclinations. The apprenticeship lasts from three to six months and during this period participants receive a \$50 food box each week. At the end of the apprenticeship, the now skilled and hopefully, confident individual is sent out to look for a job in the private sector. But according to Paul Hays, a quasi-manager at Pedal Revolution, "they can always come back. It doesn't do any good to just cut people loose and say 'sink or swim'."

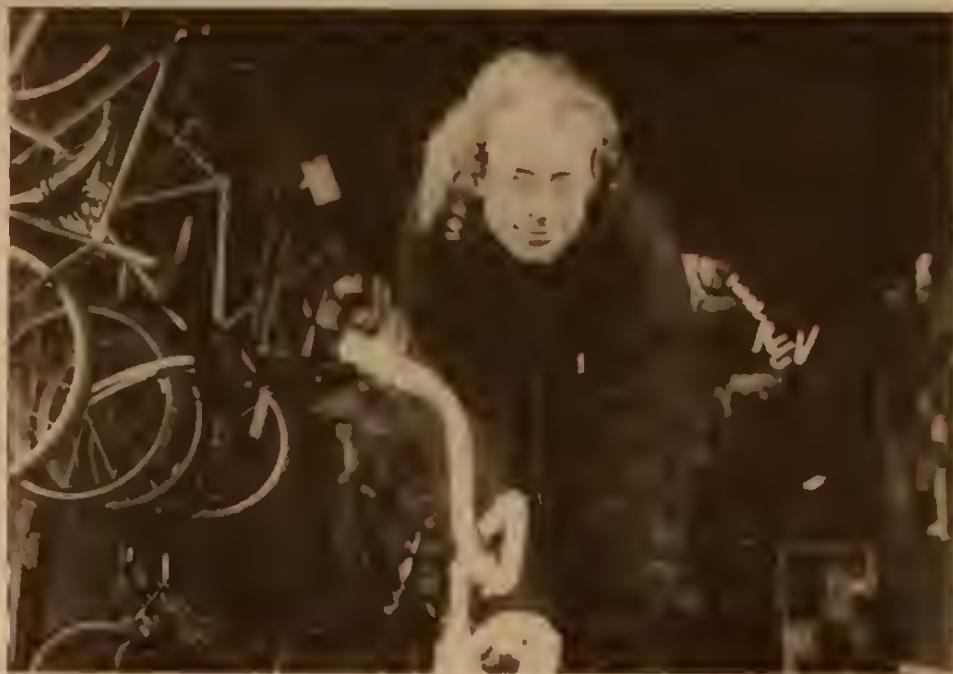
And as YI's profile within the community becomes more distinguished, a graduate's chance for landing a regular job appreciates as well. "We are starting to forge relationships with companies like The Gap," says Sanchez, "and we are exploring partnerships with places like Starbucks and Noah's Bagels." The success of these alliances may ultimately decide the impact YI has in the community. Most of YI's clients come from the Haight-Ashbury corridor, but at least a third are from the Mission. Whether or not the training they receive at YI will sufficiently prepare them for high profile jobs at these big chains is a large and as yet unanswered question. But Williams has no doubts: "I know I'll be able to find a job. I just needed some time to hone my skills."

For the Implicitly Artistic

One aspect of YI's program that Sanchez is especially excited about, and which may ultimately be the most profound experience for participants, is the Artist Mentorship Program (AMP). Three times a week, artist volunteers come in to instruct disaffected youth—often implicitly artistic—in one of five disciplines: ceramics, painting, photography, multi-media and music. Sanchez believes AMP to be especially important as "it lets them create something solid. They have something they can hold and take home with them. It's permanent and therefore conveys security." Williams is currently learning music from a graduate of YI who returns the favor by volunteering his time. He tried photography but found it wasn't his thing. "I got some of the developer in my eye," he recalled.

Being comprehensive in strategy is one of YI's fundamental aims: to treat the whole person, helping them develop coping mechanisms from many angles. As Hays puts it, "working in the shop is all about problem solving. Sure, apprentices learn job skills, but they also learn how to approach difficult situations, to look at them differently, and to take paths they may not have considered before."

Most of the goods employees of YI work on and sell are donated by the community.



Pedal Revolution graduate Matt Williams. (Photo: Nancy Opitz)

Some bicycle donations come from large companies like Bianchi and Goodyear, but by and large it's the generosity of neighbors that fills the shelves of NU-2-U and puts grease under Williams' fingernails. YI hangs blue bags on doors throughout the Mission for donations to the thrift store and Pedal Revolution gladly accepts any bike, no matter how old or broken down. "These are our bread and butter," says Hays, pointing to a rusty corpse lying on the shop floor, "even if we get one part out of it it's worth it." (The hardest need to fill is housing for clients. Landlords interested in extending a helping hand should call (415) 206-9945.)

Back at Pedal Revolution, Williams excuses himself when he sees a customer come in. He smiles and takes a part between knowledgeable fingers—he knows he can get a job, and sure enough, in the self-assured way he took that piece of broken metal

between greasy fingers, I and the customer know it too.

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Urban Gardening



Elizabeth Platt

Going to seed

MARCH AND APRIL are busy months for year-round gardeners. Spring crops can still be sown—lettuces and other greens, for example—and preparations can begin for summer plantings, such as tomatoes, eggplants, cucumbers, and corn. The trick is not to get too carried away with the spring plantings, or you'll find you're out of space for your summer garden! Budget your space carefully, making sure the sunniest spots are kept free for the heat-loving crops. And try not to sow all your late-spring veggies at once; stagger the sowings (or seedlings) for successive crops. Better yet, try to plant loose-leaf varieties, that allow you to pick what you need without cutting the whole plant. Spinach, lettuces and other salad greens, chard, collards, and even some celery varieties allow you to cut from the plant, and leave it to grow again. As a precaution against bolting (going to seed), look for heat-resistant or slow-bolt varieties, or tuck your salad patch in a less-sunny part of your garden.

Bolting, or going to seed, is a fact of life in any garden. Some plants go to seed when the weather gets hot; others react to day length. As the days get longer and warmer, don't be dismayed if your spring veggies—or any plants left over from last year's garden—start to bolt. It can be upsetting to see your little lettuce patch begin to madly send up seed stalks at the first blast of hot weather. You can pinch back seed stalks, but bolting often makes veggies turn bitter, so your efforts may be in vain. (On the other hand, herbs such as basil can actually benefit from pinching off seed stalks, so pinch away in your herb garden.)

Rather than fight the forces of nature, put it to use. After letting some greens go

seedy in my garden, I now have various herbs, lettuces, chard and flowers popping up all over. Many gardeners deliberately plant old-fashioned "heirloom" varieties (properly called "open pollinated", as opposed to hybrid), which will come true from seed. This way, their vegetables will self-sow, year after year, or they can save the seeds for future use. By doing this, you can end up with a perpetual salad patch, especially if you stagger the sowings so that seeds are being produced at different times of the year.

Greens aren't the only vegetables that readily self-sow. Tomatoes self-sow, too, although it is advised to clean up any fallen tomatoes as a means of disease control. Many annual flowers re-seed, too, including nasturtium, hollyhocks, alyssum, marigolds, calendula and viola, as well as most annual wildflowers. In fact, some can become quite invasive, and will need to be pulled like weeds. And potatoes are notorious for popping up all over the place—as one veteran gardener told me, "Once you plant potatoes, you will always have potatoes!" Missing one wayward tuber will give you a surprise potato plant. Biennial crops, such as carrots, will go to seed in their second year of growth. Cole crops (broccoli, cabbage, etc.) will also bolt if they aren't harvested promptly.

One bonus of letting plants go seedy: their flowers draw many beneficial insects to the garden, such as bees and ladybugs. Biennial crops and the flowers of cole crops are regarded as the best "draws" for beneficial insects.

If you let your plants go seedy, don't thin the seedlings too early. Predation by slugs and snails can quickly reduce the number of seedlings from dozens to a handful. If you can protect the seedlings well against predators, you can thin them out later.

Health Matters



Richard Pitt

Healing the mind.

SO MUCH OF OUR FOCUS is on our physical well-being that we tend not to give so much attention to how we feel mentally and emotionally. However, there are many situations when the primary affect of not feeling well is psychological. The stress of daily life has as much impact on the mind as it does the body. The difficulty is in how to help us adjust to the various stresses and strains of modern life.

Obviously, a supportive personal environment, whether with family, friends or at work is extremely helpful and fulfills a basic need for all of us. If more help is needed there are now a wide variety of different therapies which directly look at the emotional and mental well being of people and offer support and treatment. It is generally accepted that there is considerable stress on many people in today's society, and that there is as much emotional suffering as there is physical.

The use of homeopathic remedies very much includes helping people emotionally. There are some quite specific situations when certain remedies can greatly help. The following is a description of three remedies that can be used very simply and effectively.

ations of grief, shock or fright, if the trembling and diarrhea are present.

☞ Ignatia (St. Ignatius bean) is one of the most commonly given homeopathic remedies for states of acute grief. Grief is one of the most intense human emotions, and while it is necessary not to deny or suppress feelings of grief, the intensity of emotions can be overwhelming and for some people, have profound long term effects. This remedy is useful when people are finding it difficult to express the natural feelings of grief. In order to avoid the pain of suffering, they suppress their emotions which only intensifies how they feel. They will often be seen to sigh very frequently and may not be able to cry even though they are feeling the grief very intensely. In other cases, the person may be crying uncontrollably and are unable to control their emotions. In both instances Ignatia will help them resolve the grief and adjust to the situation in their life. All that the remedy does is help them integrate the experience in the most appropriate way without unnecessary suffering or denial.

☞ Aconite (monkshood) is a very good remedy when the primary condition is one of shock and fear. It is to be thought of when any situation has occurred which has left the person feeling very frightened and in a state of shock. This could happen as a result of an accident or any situation when there is a sudden intense shock. It is a remedy to think of after earthquakes, because of the intense trauma involved. A famous Greek homeopath used it to good effect in Athens after an earthquake. We can only hope we won't be needing it here!

☞ Gelsemium (yellow jasmine) is a wonderful remedy for any anticipatory anxiety, like before exams, meetings, speaking in public etc. The person needing this remedy will feel very anxious, even to the point of trembling and having diarrhea. They may feel confused and feel unable to think clearly and feel as if they have forgotten everything they have learned or were going to speak about. They may even feel very sleepy. It is also to be thought of after situ-




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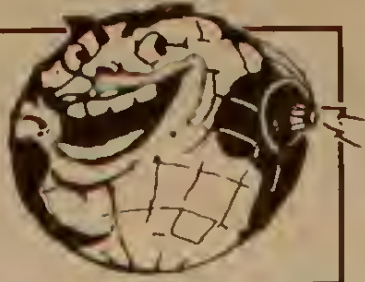
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Round World Music Review

Robert Leaver



What is Latin Jazz?

LATIN JAZZ IS NOT something new, or, rather, the two forms have always been related. The Latin component was there from the beginning with the countless Cubans, Puerto Ricans, and other Latinos who played in the great jazz bands. The cities of New Orleans and Kansas City were connected to the Caribbean by way of the Mississippi River, and even as far away as Chicago the echoes of this musical heartland had a Latin tinge. And the heart of that Latin sound was the ancient Caribbean crossroads called Havana—La Habana.

Later jazz developed for international consumption in the world's marketplace—New York City. It was here that modern jazz took its form and raised its voice for all the world to hear. With the prosperity of victory in the Second World War, this was the seat of power for the world economy. Musicians from the Caribbean and in particular, our closest neighbor, Cuba, came to seek their fortune. Harlem presented opportunities for musicians of color to express themselves more freely and black American musicians mixed with Latino musicians and influenced each other. Meanwhile in La Habana, the Cuban Swing had the tourists mesmerized.

Perhaps the group that most typified a Latin type of jazz during that period was the late Machito and his orchestra. They became extremely popular in the fifties when they played all the large dance halls in New York City. After his death, Machito's Orchestra continued into the eighties under Mario Bauza's name and the three records with Bauza are all great recordings of big-band Latin sound. If you want to hear the jazzy tinge from Havana in the fifties, listen to the Bebo Valdes recordings from that time. His "comeback" record from a couple years back, "Bebo Rides Again", is also a superb record. Composer Chico O'Farrill was another important figure and the classic record "Afro-Cuban Jazz", in which he's featured with Machito, Charlie Parker and Dizzy Gillespie, is a classic culled from the late forties and early fifties.

In the sixties, after the Cuban connection was severed, salsa took over the music scene in New York. The West coast sound developed, typified by Cal Tjader and his vibes in small ensemble with Latin percussion. Another character who dates back to the forties with Cuban orchestra Casino de la Playa, is conguero Carlos "Patato" Valdés who played with Herbie Mann and Gillespie and many others. His melodic tuning of the conga created a unique place for this instrument and his recordings are mandatory listening for the Latin Jazz aficionado. Another Cuban



Cuban musician Mario Bauza

conguero who was seminal in the development of jazz and Latin music is the great Mongo Santamaria, who recorded many records as a band leader in the sixties and seventies, all of which are worth a listen.

In the seventies, Eddie Palmieri became known as the messiah of Puerto Rican salsa/jazz and his most recent record, "Vortex", is a great small ensemble effort. In Cuba, the group Irakere was the avant-garde of Latin Jazz, mixing folklore with jazz fusion and spawning the likes of Arturo Sandoval and Paquito D'Rivera—check out their "Reunion" release. More recent recordings that give testimony to their enormous talents are "Irakere live at Ronnie Scott's" and the "Cubajazz" album under Paquito's name. The prolific González brothers defined the New York standard for Latin Jazz in the eighties—check out the early Jerry González & Fort Apache Band records "The River Runs Deep", "Obatala", and the classic "Rumba Para Monk".

Now we are finally getting a chance to hear more of the young talent from Cuba in records like Jesús Alemañy's "Cubanismo" and this writer's pick for Latin Jazz praise: Los Terry. "Jazz Afro-Cubano From Africa to Camaguey". Also, just in is a killer record by the young Puerto Rican drum god Giovanni Hidalgo, featuring simply his one man battery of percussion and Michel Camilo on piano, arguably the finest recording of both musicians to date. On the local front watch for the return of the Machete Ensemble whose new material passes my simple test for Latin Jazz—it features Latin percussion and it makes you move.



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